

DIE BACH KANTATE

JOHANN SEBASTIAN BACH

BWV 111

WAS MEIN GOTT WILL,
DAS G'SCHEH ALLZEIT



HÄNSSLER EDITION 31.111/01

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Kantate zum 3. Sonntag nach Epiphania
herausgegeben von Reinhold Kubik

Vorwort

In seiner Reihe „Stuttgarter Bach-Ausgaben“ legt der Hänssler-Verlag eine Neuausgabe der rund zweihundert erhaltenen Kirchenkantaten von Johann Sebastian Bach vor, die in erster Linie der musikalischen Praxis dienen soll. Nicht zu allen Kantaten Bachs gibt es derzeit käufliches Aufführungsmaterial, Taschenpartituren und leicht spielbare Klavierauszüge. Hier Abhilfe zu schaffen, ist ein Hauptanliegen des Verlags. Von jeder Kantate erscheinen daher Partitur, Taschenpartitur, Chorpartitur, Orchesterstimmen und Klavierauszug.

Dieses kurze Vorwort kann nicht über die Werke selbst, über ihre Entstehung, über Text und liturgische Aufgabe, Überlieferung und Quellenlage berichten. Dazu sei auf Alfred Dürrs grundlegende Darstellung verwiesen (Die Kantaten Johann Sebastian Bachs, Bärenreiter/dtv, ¹1971). Aufgabe dieser Einleitung ist es vielmehr, die grundsätzlichen Überlegungen der Herausgeber zur Textgestaltung im Zusammenhang mit der Zielsetzung dieser Neuausgabe zu skizzieren.

Die Überlieferung der Kantaten Bachs stellt jeden Herausgeber vor kaum lösbare Probleme. Die besonderen Umstände bei der Herstellung des Quellenmaterials (vgl. dazu Dürr, S. 66–67) bringen Schwierigkeiten mit sich, wie sie in den bereits publizierten Kritischen Berichten der Neuen Bach-Ausgabe anschaulich vor Augen geführt werden: Partiturautographe – soweit überhaupt vorhanden – und originale Stimmensätze widersprechen einander nicht selten, bei Stimmendubletten treten erhebliche Differenzen auf, sogar von Bach eigenhändig überarbeitete Stimmen können Unstimmigkeiten enthalten. So kommt es bisweilen vor, daß ein- und derselbe Takt in vier widersprüchlichen Fassungen überliefert ist, die – von der Quellenlage her – annähernd gleichwertig sein können. An diesem Punkt bereits ist der Herausgeber gezwungen, für die Auswahl der Lesart, die er in seine Ausgabe aufnehmen möchte, strukturelle, formale, stilistische oder spieltechnische Kriterien heranzuziehen. So aufschlußreich also einerseits das originale Aufführungsmaterial einer Bachkantate sein kann, so wenig entbindet es andererseits von Entscheidungen, die aufgrund möglichst umfassender musikalischer und historischer Kenntnisse zu treffen sind.

Neben der Widersprüchlichkeit der Quellen stellen Flüchtigkeiten und graphische Ungenauigkeiten eine weitere Schwierigkeit dar. So setzen Bögen oft zu spät an oder hören zu früh auf. Hier lösen sich Unstimmigkeiten mitunter, wenn man die Quellen weniger mit der Lupe als mit musikalischem Sachverstand liest; bei Streicherstimmen kann man zusätzlich durch Überprüfung der Bogenführung eine Entscheidungshilfe gewinnen, wie dies Georg von Dadelsen vorgeschlagen hat („Abstrichregel“). Ebenso häufig ist in den Handschriften die Stellung von dynamischen Angaben unpräzise oder gar sinnwidrig. Unsere Ausgabe will versuchen, die mögliche Kluft zwischen dem Augenschein und dem Gemeinten im Hinblick auf gute Spielbarkeit und strukturelle Schlüssigkeit zu überbrücken.

Schließlich sei auf die für Handschriften des 18. Jahrhunderts typische Unvollständigkeit hingewiesen. Dynamik, Artikulation und andere Spielanweisungen sind nicht immer und überall konsequent dort, wo sie gelten sollen, ausgeschrieben, so daß unsere Edition auf notwendige Ergänzungen nicht verzichten kann.

Widersprüchlichkeit, Ungenauigkeit und Unvollständigkeit: diesen drei Problemen sieht sich der Herausgeber von Bachkantaten gegenüber, der einen Notentext erstellen möchte, welcher heutigen Musikern ohne weitere „Einrichtung“ als Grundlage für eine Aufführung dienen kann. Unterläßt es der Editor, Unstimmigkeiten zu bereinigen, Ungenauigkeiten richtigzustellen und Fehlendes zu ergänzen, so werden dies die Spieler oder Dirigenten nach ihrem Gutdünken tun, oder aber – was noch schlimmer wäre – eine Edition, die sich als „Urtext“ ausgibt, im übrigen aber musikalisch widersprüchlich und unvollständig ist, für den Willen Bachs halten.

Um die Preise der Partituren möglichst niedrig halten zu können, müssen wir leider davon absehen, die Ergebnisse unserer Quellenarbeit in Revisionsberichten zu kommentieren oder durch graphische Differenzierung im Notentext zu verdeutlichen. Wir sind aber der Überzeugung, daß die bereits erschienenen bzw. noch zu erwartenden Kritischen Berichte der Neuen Bach-Ausgabe dem interessierten Musiker alle Fragen zur Beschaffenheit der Quellen beantworten können.

Im Sinne ihrer Zielsetzung gibt unsere Ausgabe mitunter Ausführungshinweise. Für schwer zu besetzende Instrumente (z.B. Zink, Hörner in hoch E) werden auch Stimmen für heute gängige Instrumente, die für die Ausführung in Frage kommen, vorgelegt. Aus diesem Grunde sind alle Stimmen in der Partitur klingend notiert. Es werden nur Schlüssel verwendet, welche heutigen Musikern vertraut sind. Die bei Bach inkonsequent gesetzten Silbenverteilungsbögen in den Singstimmen werden eliminiert und erscheinen auch nicht in den colla voce geführten Instrumentalstimmen der Schlußchoräle. Die Verbalkungen sind vereinheitlicht, Dynamik und Artikulation ergänzt bzw. angeglichen, wo dies sinnvoll erschien. Der Generalbaß ist in einfacher Weise ausgesetzt. Hier wie beim Auszieren von Dacapo-Teilen mögen Spieler und Sänger entsprechend den Gepflogenheiten der Bachzeit ein improvisatorisches Element einbringen. Die Besetzung der Continuo-Gruppe (Violoncello, Kontrabaß, Fagott, Orgel/Cembalo) sollte sich in erster Linie an klanglichen Gesichtspunkten orientieren (Größe und Nachhall des Raumes, Relation von instrumentaler und vokaler Besetzungsstärke, auch am Können der betreffenden Spieler); allgemein gültige Regeln können dafür nicht gegeben werden. Bei Rezitativen wird die textierte Singstimme auch in den Instrumentalstimmen mitgeteilt, um die Begleitung zu erleichtern. Schließlich wird eine sangbare englische Übersetzung unterlegt.

Hinweise zu BWV 111

Bei den kleingestochenen Noten im Continuo handelt es sich um Lesarten, die der bezifferten Orgelstimme entstammen. Im 4. Satz (Duetto) ist eine Angleichung der Achtelaufakte an den punktierten Rhythmus ($\gamma \text{ } \frac{7}{8}$ statt $\gamma \text{ } \frac{1}{8}$) nur an einigen wenigen Stellen zu empfehlen, die in der Partitur angemerkt sind. Herausgeber und Verlag danken der Staatsbibliothek Berlin (Stiftung Preußischer Kulturbesitz) für die freundliche Überlassung von Quellenfotos.

Wien, 1981

Reinhold Kubik

Preface

The Hänssler-Verlag in its series “Stuttgarter Bach-Ausgaben” presents a new edition of the c. 200 church cantatas by Johann Sebastian Bach that are known to us. The aim of the series is in the first instance to meet practical needs. At the present time it is not possible to buy performing material, pocket-scores or easily playable piano reductions of all of Bach’s cantatas. It is with this in mind that the publisher has launched the series — and full score, pocket score, vocal score, piano reduction and instrumental parts for each cantata are being printed.

This short Preface cannot go into the individual works, or when and for what event they were composed, how and where they have survived, nor provide details of the sources available. For those interested in such matters we recommend Alfred Dürr’s standard reference work, (“Die Kantaten Johann Sebastian Bachs”, Bärenreiter-Verlag /dtv,¹ 1971). The aim of this introduction is rather to outline the editorial basis and the objectives of the series as a whole.

The available source material presents immense problems to any editor of Bach’s cantatas. The very nature of the sources (cf Dürr, p. 65 f) is in itself problematic, as the Critical Commentaries to the *Neue Bach-Ausgabe* have vividly shown. Autograph scores — in so far as they have survived — and the original instrumental and vocal parts are often different from each other and duplicate copies are frequently highly discrepant, even those that Bach himself had revised with his own hand. In some cases the same bar may have survived in four different versions, all of which could be said to be virtually equally valid as source readings. Where this happens, the editor is forced to make a decision on the basis of structural, formal, stylistic or technical considerations as to which version is to appear in his edition. We see that no matter how informative the original performing material may be, it in no way absolves the editor from making decisions that demand considerable musical and historical awareness.

A further difficulty arises from the discrepancies in the sources deriving from copyist’s errors and inaccuracies. Slurs are often placed ahead or behind their proper place. Such errors are easier resolved by musical good sense rather than painstaking scruting. In the case of stringed instruments such decisions can be made easier by examining bowing principles of the time — as has been suggested by Georg von Dadelsen (“down-bow principle”). The Manuscripts are no less imprecise or contradictory in the dynamic markings given. In these editions we aim to bridge the gap between what is given and what was intended, by providing a solution that is agreeable to the performer and consistent with the structure of the item.

Furthermore 18th century manuscripts are frequently incomplete. Dynamics, articulation and other markings are not always to be found where they really belong and in these editions we have not hesitated to add them where analogy justifies it.

Discrepancies, inaccuracies and incompleteness — these three problems confront any editor of Bach cantatas attempting to provide a score that can be used for modern performance purposes. If the editor declines to amend, correct or add what is missing he leaves the job to the discretion of the performer or conductor — or worse still, he publishes an edition as an “urtext” that is supposed to reflect Bach’s intentions, but is full of discrepancies and omissions.

Unfortunately, for technical reasons, it is not possible for all the source reading variants to be given in the scores or explained in Critical Commentaries. We are convinced, however, that the Critical Commentaries already available or soon to be published as part of the *Neue Bach-Ausgabe* will provide those interested with all they will need to know about the various source readings.

In keeping with its broad objectives this series also provides practical recommendations. Instruments that are no longer readily available (such as cornetti or horns in high E) are given reasonable alternatives. For this reason all parts are shown in the score in the pitch at which they sound, and only those clefs are used that are familiar to performers today. Slurs over notes belonging to the same syllable, that appear erratically in Bach’s own scores, have been eliminated altogether and are not included in the final chorales where the instruments play *colla parte*. Beaming has been standardized, dynamics and articulation markings have been added or adjusted where this seemed justified. The realization of the *Basso continuo* has been kept simple. Here, as in the ornamentation of *da capo* sections in the arias, scope is left for the improvisatory skill of the performer, in keeping with performance practice in Bach’s time. The size and nature of the Continuo group (cello, double-bass, bassoon, organ/harpsichord) should be determined primarily by acoustic consideration (size of the church or hall, reverberation period, relative size of choir and orchestra, not to mention the technical ability of the players involved); no universal rules can be given. In the recitatives the text of the vocal part is also given in the instrumental parts, for the ease of the players. An English performing text has also been included.

Remarks on BWV 111

The notes in a small print in the continuo are variants which originate from the figured organ part. In the 4th movement (Duetto), an assimilation of the quavers as upbeats to the dotted rhythm (♩♩ instead of ♩♩) is only recommended in a few places, which are mentioned in the score. The editor and publisher would like to thank the Staatsbibliothek Berlin (Stiftung Preußischer Kulturbesitz) for kindly releasing photographs of the sources.

Reinhold Kubik
English translation:
Derek McCulloch

Vienna, 1981

Zu diesem Werk liegen folgende Materialien vor:

Partitur = Orgelstimme (HE 31.111/01)

Taschenpartitur (HE 31.111/07)

Klavierauszug (HE 31.111/03)

Chorpartitur (HE 31.111/05)

Violino I (HE 31.111/11)

Violino II (HE 31.111/12)

Viola (HE 31.111/13)

Violoncello/Contrabbasso (HE 31.111/14)

Oboe I (HE 31.111/21)

Oboe II (HE 31.111/22)

Langspielplatte, Bestell-Nr. 98.717 (zusammen mit BWV 92, auch enthalten in Kassette 14 – Bestell-Nr. 96.983), mit Einführung in die Kantate

(Ausführende: Augér, Watts, Harder, Huttenlocher; Gächinger Kantorei Stuttgart, Bach-Collegium Stuttgart;
Leitung: Helmuth Rilling)

Was mein Gott will, das g'scheh allzeit BWV 111

Johann Sebastian Bach
(1685–1750)

1. Coro

Oboe I
f

Oboe II
f

Violino I
f

Violino II
f

Viola
f

Soprano

Alto

Tenore

Basso

Basso continuo
f

6 7# 6 7# 4 6 2 5

Aufführungsdauer / Duration: ca. 20 min.
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Herausgeber: Reinhold Kubik
Generalbaßaussetzung: Paul Horn
English version by Vernon and
Jutta Wicker

6 ⁴

The first system contains measures 1 through 3. It features two staves. Measure 1 has a half note G4 on the top staff and a half note G3 on the bottom staff, both with a slur. Measure 2 has a half note A4 on the top staff and a half note A3 on the bottom staff, both with a slur. Measure 3 has a half note B4 on the top staff and a half note B3 on the bottom staff, both with a slur. The key signature has one flat (B-flat).

The second system contains measures 4 through 6. It features four staves. Measure 4 has a half note G4 on the top staff and a half note G3 on the bottom staff, both with a slur. Measure 5 has a half note A4 on the top staff and a half note A3 on the bottom staff, both with a slur. Measure 6 has a half note B4 on the top staff and a half note B3 on the bottom staff, both with a slur. The key signature has one flat (B-flat).

The third system contains measures 7 through 9. It features four staves. Measure 7 has a half note G4 on the top staff and a half note G3 on the bottom staff, both with a slur. Measure 8 has a half note A4 on the top staff and a half note A3 on the bottom staff, both with a slur. Measure 9 has a half note B4 on the top staff and a half note B3 on the bottom staff, both with a slur. The key signature has one flat (B-flat).

The fourth system contains measures 10 through 12. It features two staves. Measure 10 has a half note G4 on the top staff and a half note G3 on the bottom staff, both with a slur. Measure 11 has a half note A4 on the top staff and a half note A3 on the bottom staff, both with a slur. Measure 12 has a half note B4 on the top staff and a half note B3 on the bottom staff, both with a slur. The key signature has one flat (B-flat).

5 6 5 4 6 7

7

7

This system contains the first three measures of the piece. It features two staves. The first staff begins with a treble clef and a 7/8 time signature. The second staff begins with a treble clef. Both staves contain eighth and sixteenth notes, with some measures including a sharp sign (#).

This system contains measures 4 through 6. It continues with two staves. The first staff has a treble clef and the second staff has a bass clef. The notation includes various rhythmic values and accidentals, such as a sharp sign (#) in measure 5.

This system contains measures 7 through 9. It consists of four staves, all of which are empty, indicating a section of rest or silence for all parts.

6
4

7

5 6 — 7 6 6

This system contains the final three measures of the piece. It features two staves. The first staff has a treble clef and the second staff has a bass clef. The notation includes chords and moving lines. Below the staves, there are fingerings: '6 4' under the first measure, '7' under the second measure, and '5 6 — 7 6 6' under the third measure.

8 ¹⁰

The first system contains measures 8, 9, and 10. Measure 8 has a treble staff with a quarter rest, a half note, and a quarter note, and a bass staff with a half note, a quarter rest, and a half note. Measure 9 has a treble staff with eighth notes and a quarter rest, and a bass staff with eighth notes and a quarter rest. Measure 10 has a treble staff with eighth notes and a quarter rest, and a bass staff with eighth notes and a quarter rest.

The second system contains measures 11, 12, and 13. Measure 11 has a treble staff with a melodic line and a bass staff with a half note and a quarter rest. Measure 12 has a treble staff with a melodic line and a bass staff with a half note and a quarter rest. Measure 13 has a treble staff with a melodic line and a bass staff with a half note and a quarter rest.

The third system contains measures 14, 15, and 16. All staves in this system are empty, indicating a full rest for all instruments.

The fourth system contains measures 17, 18, and 19. Measure 17 has a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. Measure 18 has a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note. Measure 19 has a treble staff with a half note and a quarter note, and a bass staff with a half note and a quarter note.

7 6 7 5 6 5 3 6 5

Two staves of music in 7/8 time. The first staff contains eighth and sixteenth notes with rests. The second staff contains similar rhythmic patterns with some accidentals (sharps).

Four staves of music. The first two staves have eighth notes beamed together. The third staff has eighth notes with some accidentals. The fourth staff has a simple bass line with quarter notes and rests.

Four empty staves, each with a single bar line, indicating a section of the score without notation.

Two staves of music. The first staff has chords (dyads) in the treble clef. The second staff has a bass line with quarter notes and rests. Below the staves are fingerings: 5, 6, 5, 6, 5, 7.

16

10

mf

Was
God's

mein
will

Gott
is

Was
God's

mein
will

Gott
is

will,
best,

das
it

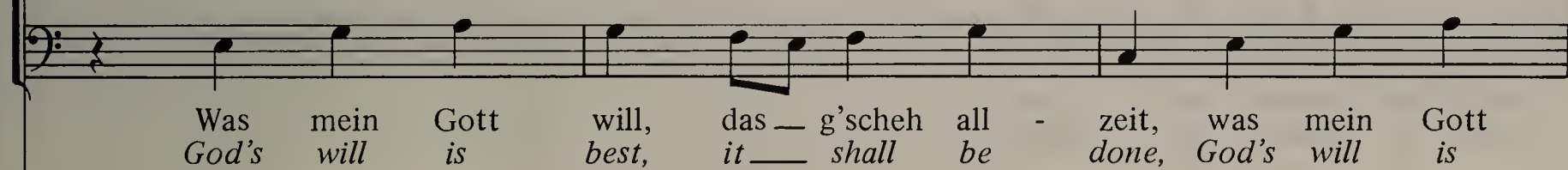
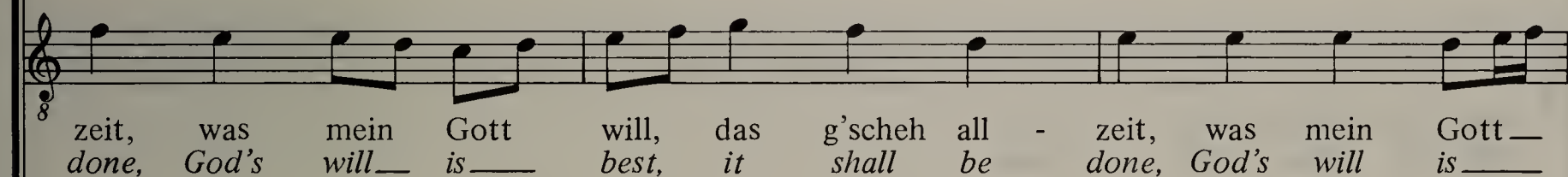
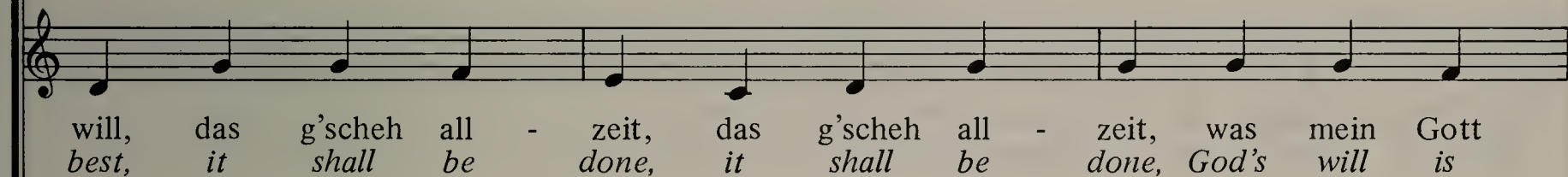
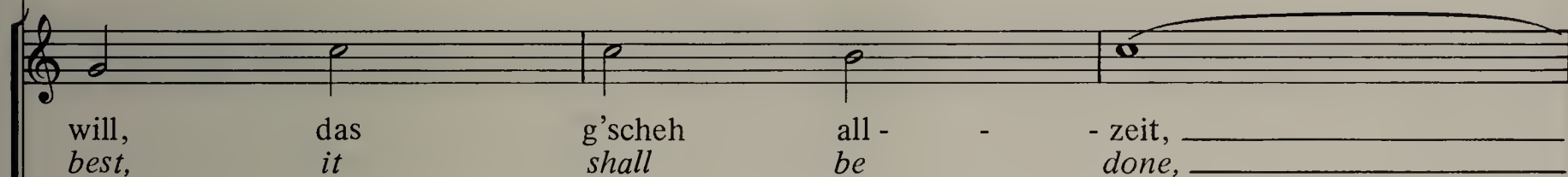
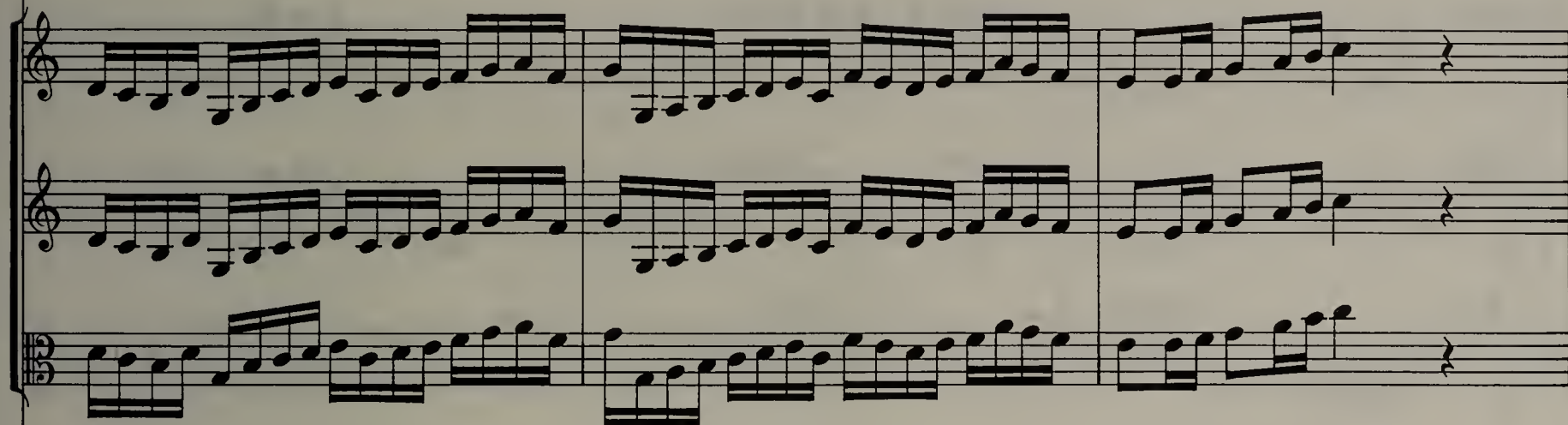
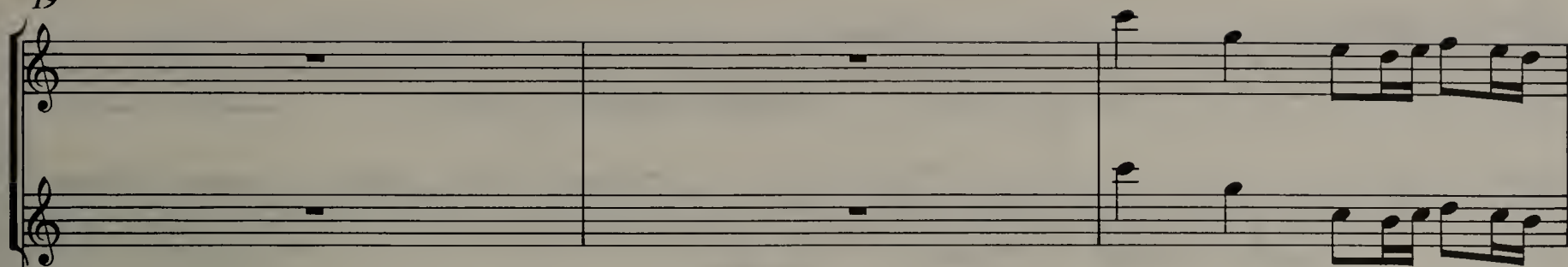
g'scheh
shall

all
be

mf

6 6 6 5
4 #

6 6

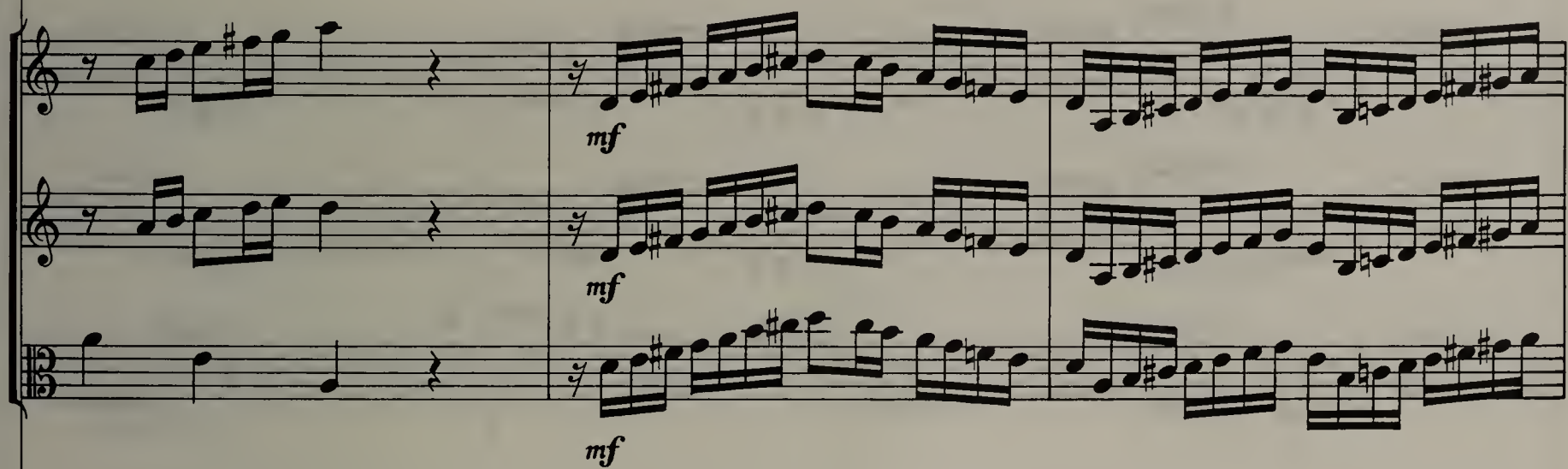
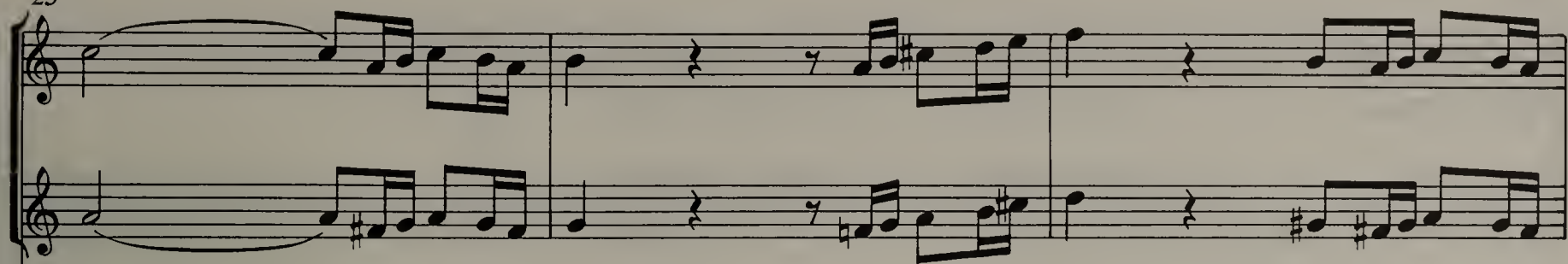


will, das g'scheh all - zeit,
best, it shall be done,

⁸ will, das g'scheh all - zeit,
best, it shall be done,

will, das g'scheh all - zeit,
best, it shall be done,

5 7 5 5 7

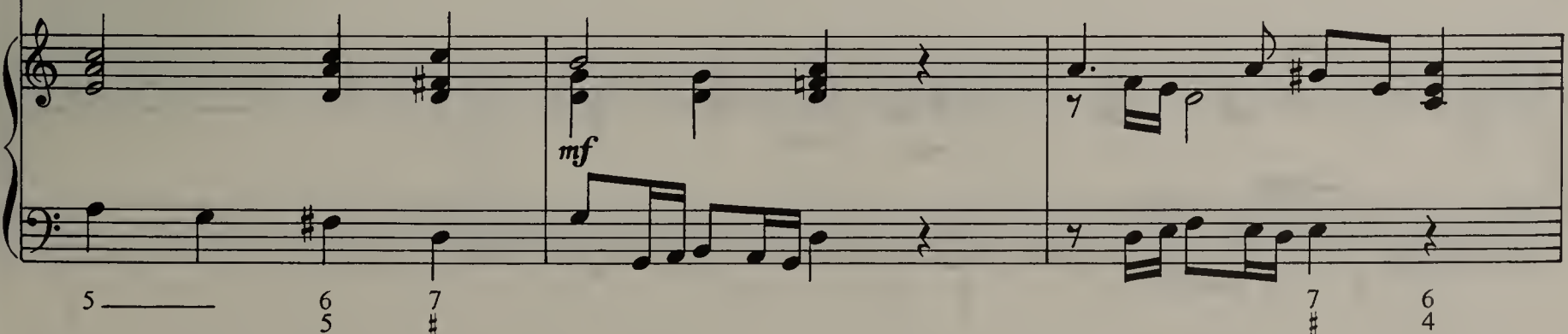


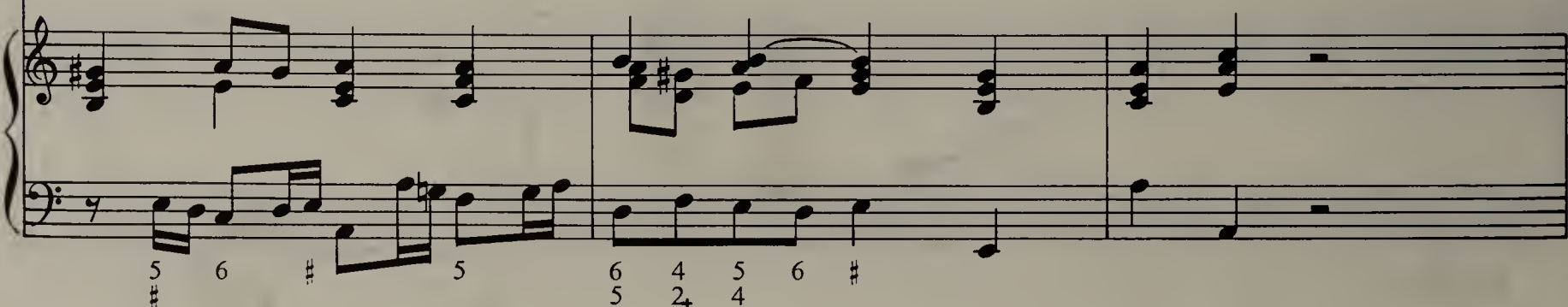
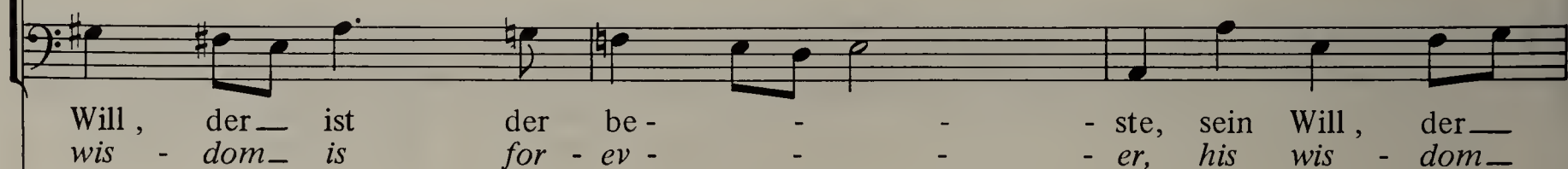
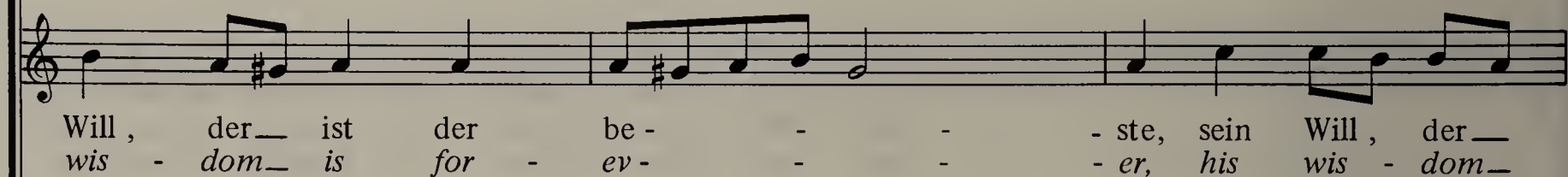
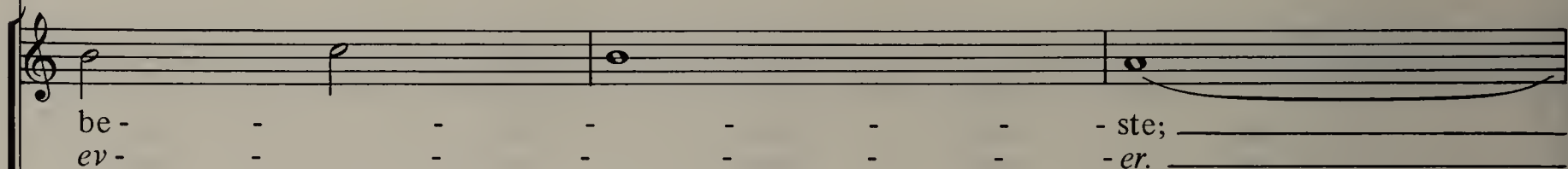
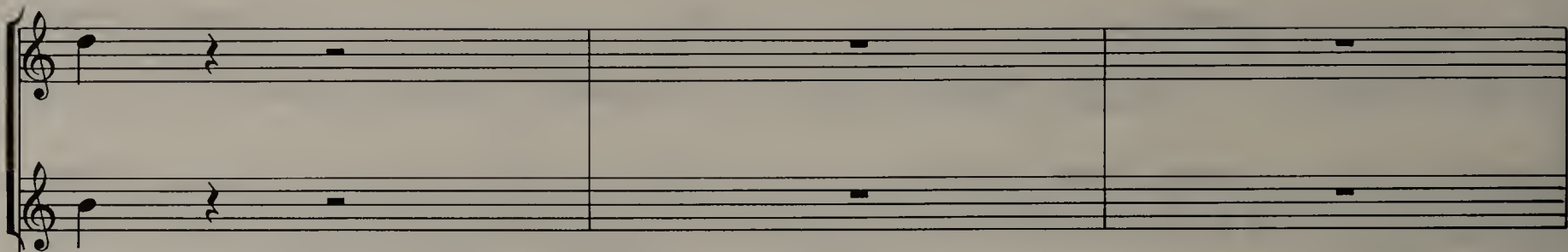
sein Will, der ist der
 his wis - - - dom is for -

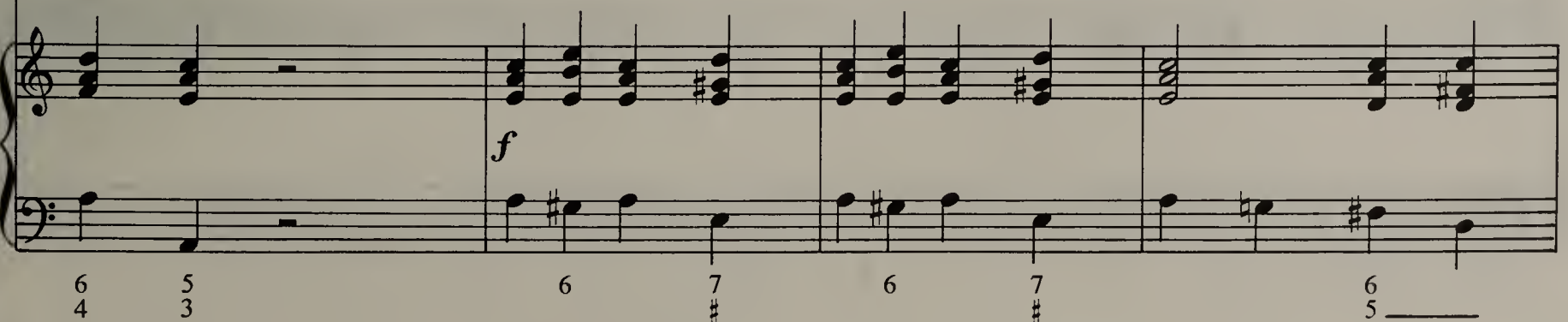
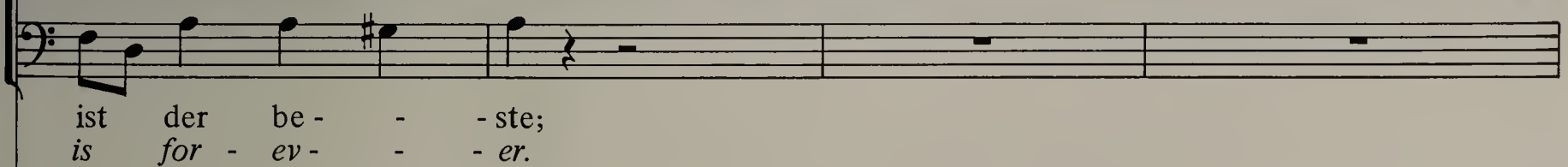
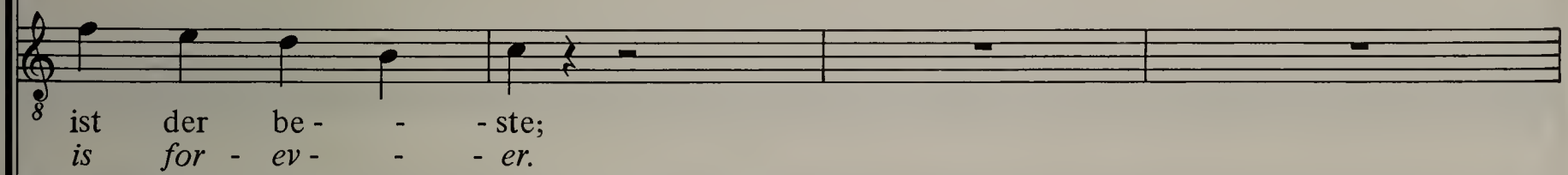
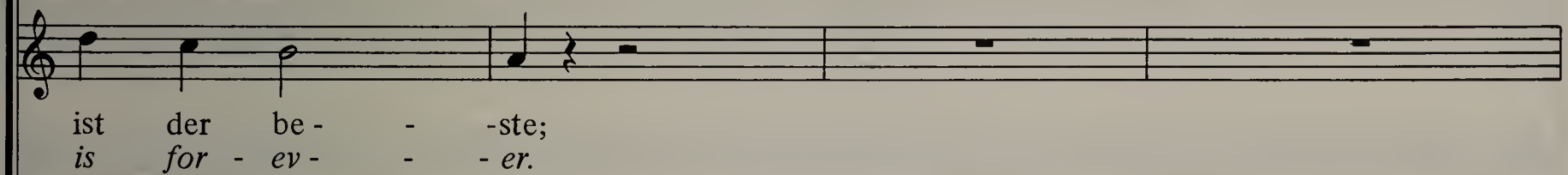
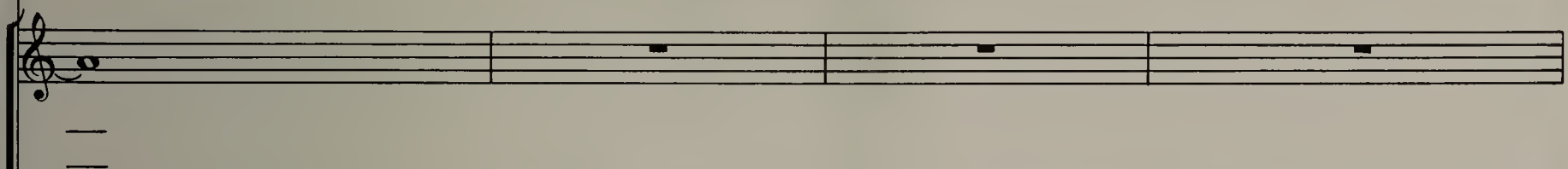
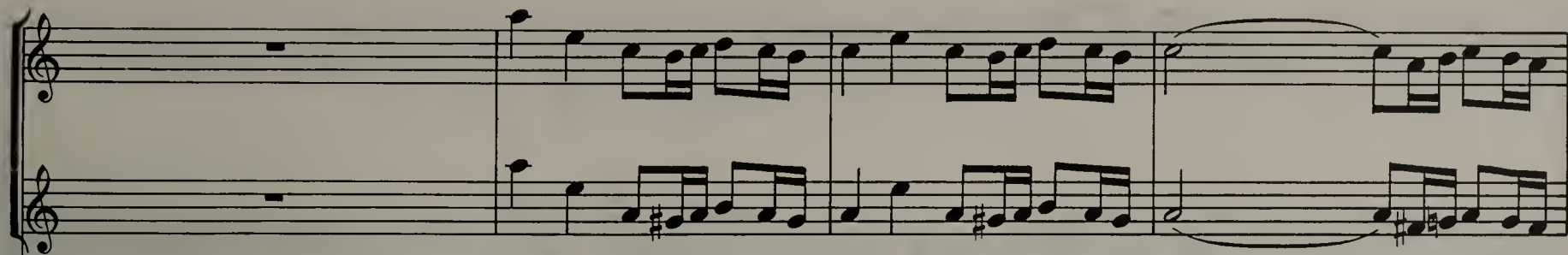
sein Will, der ist der be - ste, sein
 his wis - dom is for - ev - er his

sein Will, der
 his wis - dom

sein
 his





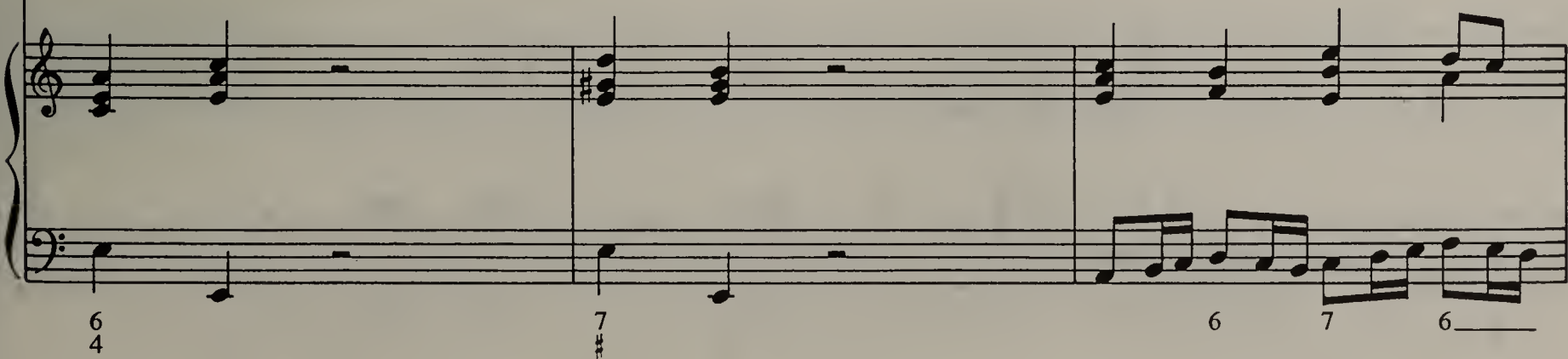
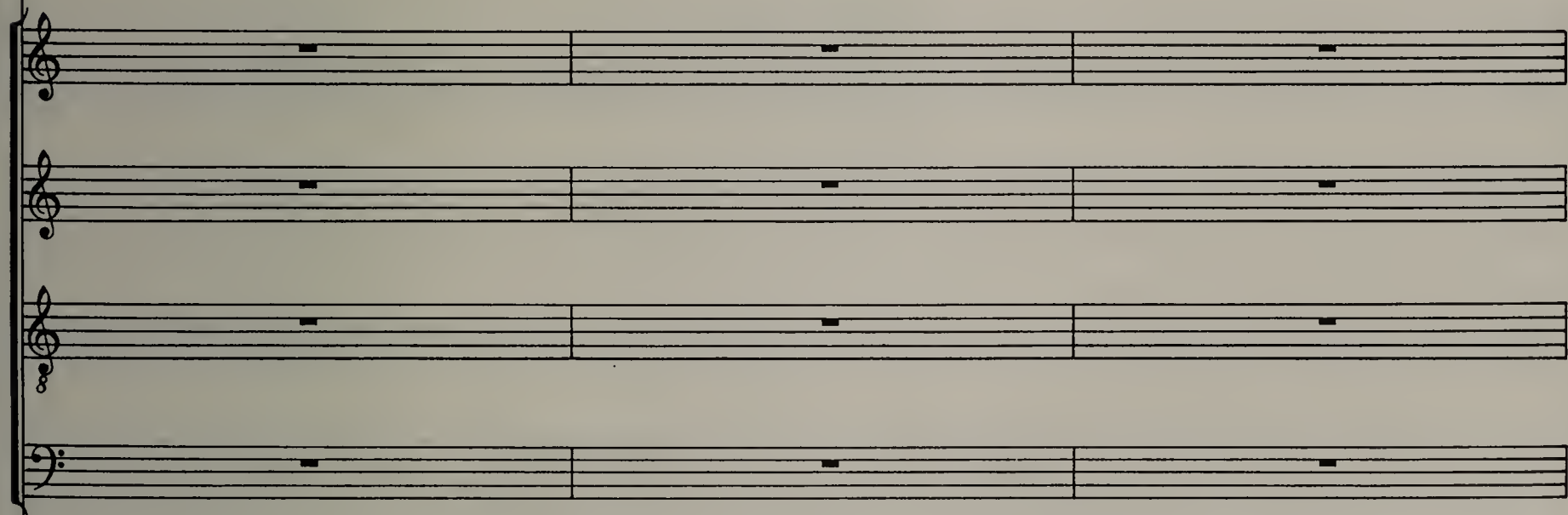


First system of musical notation, measures 1-3. Treble and bass staves. Treble staff contains a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Bass staff contains a half note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. Both staves have a slur over the first two measures.

Second system of musical notation, measures 4-6. Treble and bass staves. Treble staff contains eighth notes G4, A4, Bb4, C5, followed by a quarter rest. Bass staff contains eighth notes G3, A3, Bb3, C4, followed by a quarter rest. Measure 6 contains eighth notes G4, A4, Bb4, C5 in the treble and eighth notes G3, A3, Bb3, C4 in the bass.

Third system of musical notation, measures 7-9. Treble and bass staves. All staves are empty, indicating a full rest for all parts.

Fourth system of musical notation, measures 10-12. Treble and bass staves. Treble staff contains chords: G4-Bb4, G4-A4, G4-Bb4, G4-A4, G4-Bb4, G4-A4. Bass staff contains notes: G3, A3, Bb3, C4, G3, A3, Bb3, C4. Measure 12 contains a whole note G4 in the treble and a whole note G3 in the bass.



41

18

7 6 7 6 5 6 5 4 6 5

First system of musical notation, measures 1-3. Treble and bass staves. Measure 1: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F3, G3, A3, B3, C4, D4, E4, F4). Measure 2: Treble (F#4, G#4, A4, B4, C5, D5, E5, F5), Bass (F#3, G#3, A3, B3, C4, D4, E4, F4). Measure 3: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5).

Second system of musical notation, measures 4-6. Treble and bass staves. Measure 4: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5). Measure 5: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5). Measure 6: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5).

Third system of musical notation, measures 7-9. Treble and bass staves. Measure 7: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5). Measure 8: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5). Measure 9: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5).

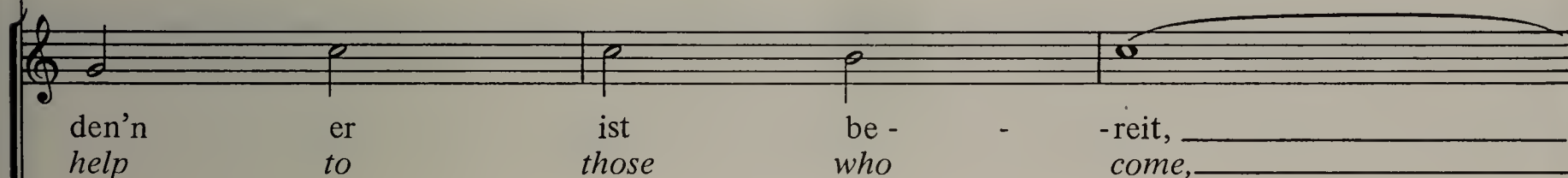

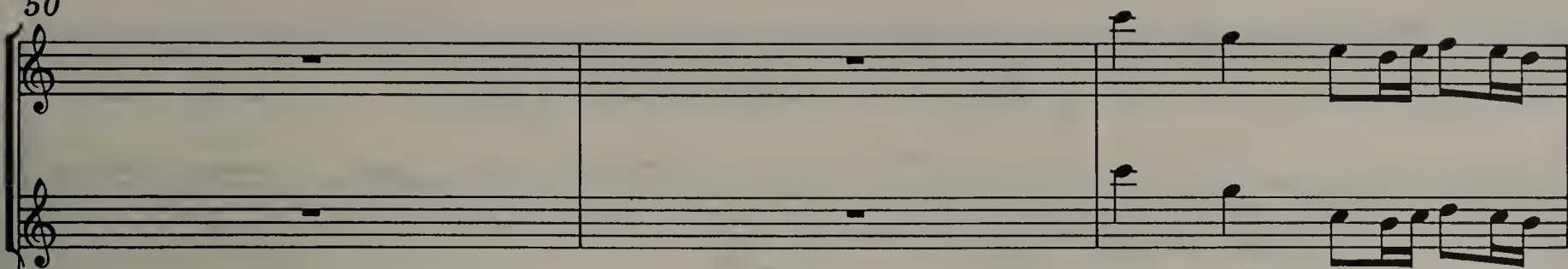
Fourth system of musical notation, measures 10-12. Treble and bass staves. Measure 10: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5). Measure 11: Treble (F#4, G#4, A4, B4, C5, D5, E5, F5), Bass (F#4, G#4, A4, B4, C5, D5, E5, F5). Measure 12: Treble (F4, G4, A4, B4, C5, D5, E5, F5), Bass (F4, G4, A4, B4, C5, D5, E5, F5).

20 47

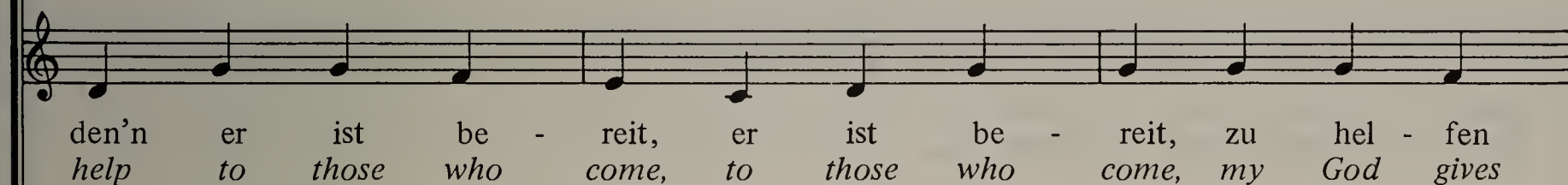
zu hel - fen gives
My God gives

5 4+ 6 6 6 5
2 4 #

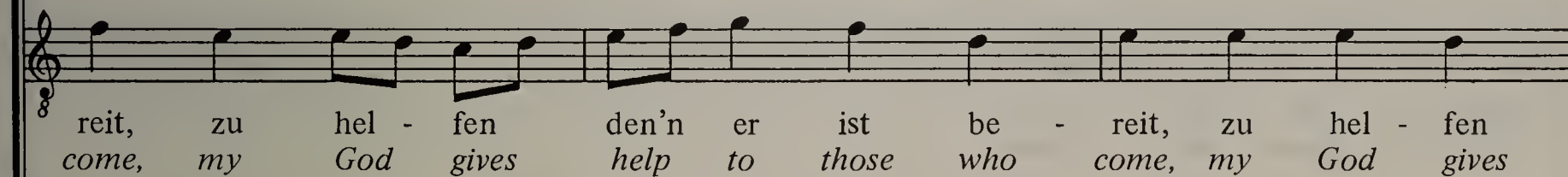
6 6



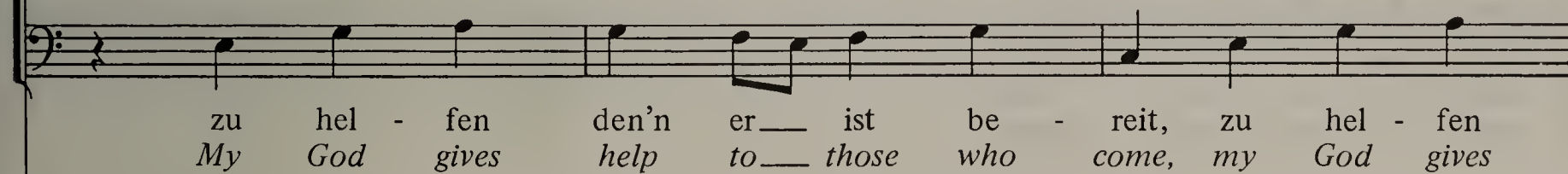
den'n er ist be - -reit,
help to those who come,



den'n er ist be - reit, er ist be - reit, zu hel - fen
help to those who come, to those who come, my God gives



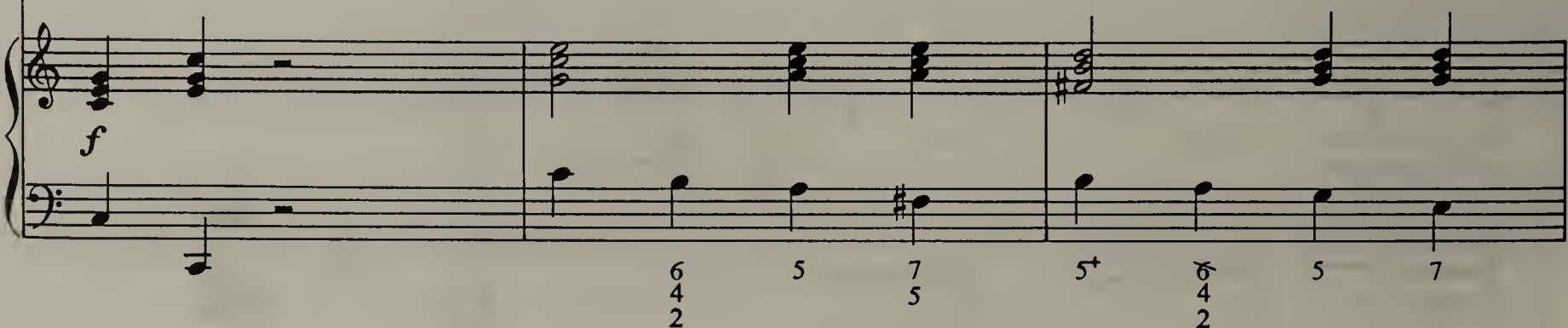
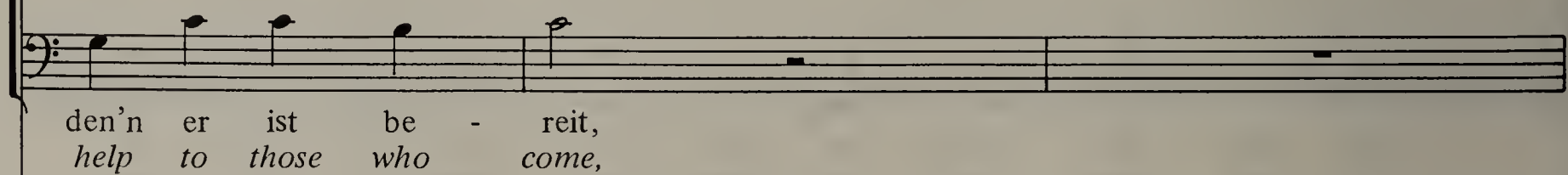
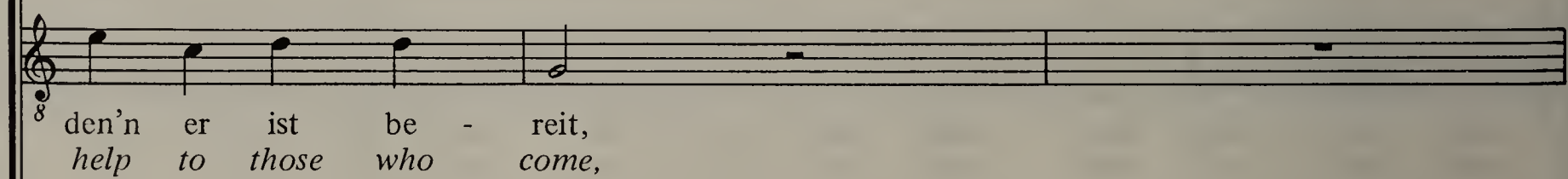
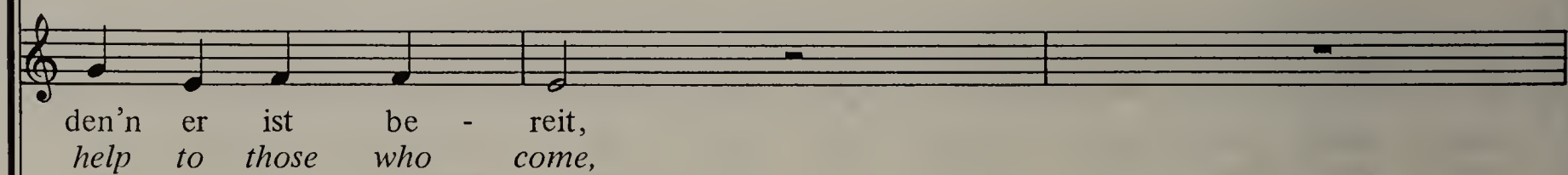
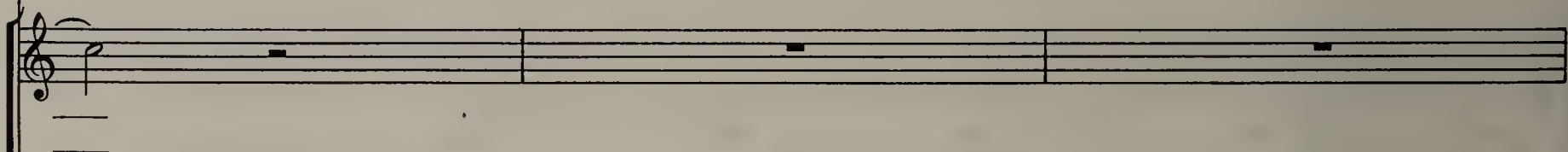
reit, zu hel - fen den'n er ist be - reit, zu hel - fen
come, my God gives help to those who come, my God gives



zu hel - fen den'n er ist be - reit, zu hel - fen
My God gives help to those who come, my God gives



6 2 6 6 4 6



die an ihn glau -

to
those

those

who

trust

die an ihn glau - ben fe - ste, die

to
those

who

trust

him

ev -

er, to

die an ihn

to

those

who

die
to

5 4 6 7 5 7 6 4

The first system of the musical score consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a quarter note G4, followed by a quarter rest, and then a half note G4. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a quarter note G4, followed by a quarter rest, and then a half note G4. The system is divided into three measures by vertical bar lines.

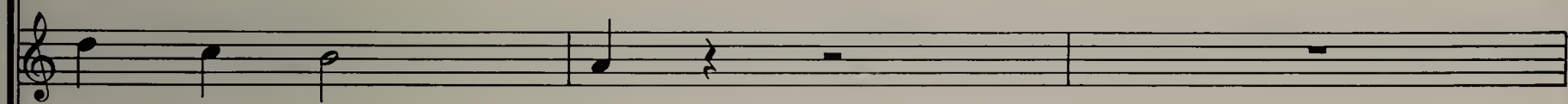
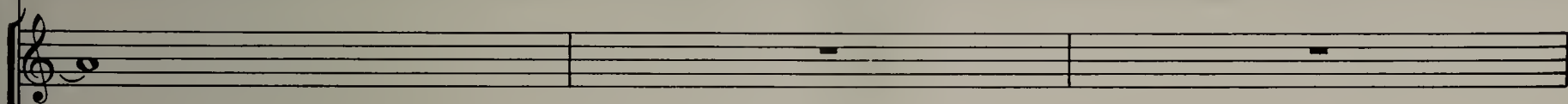
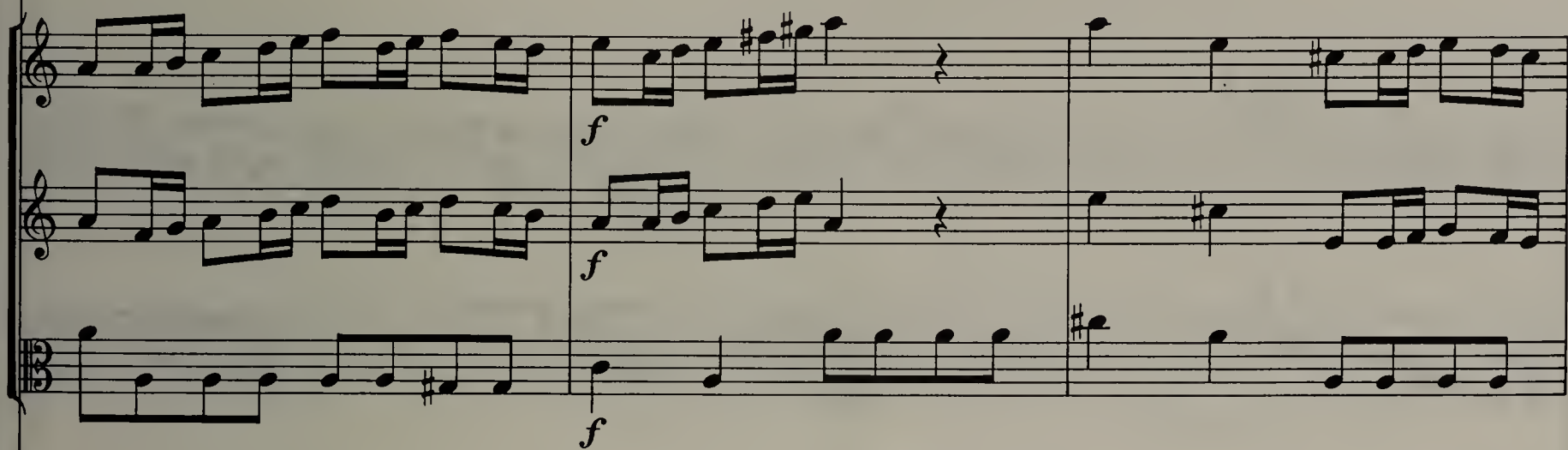
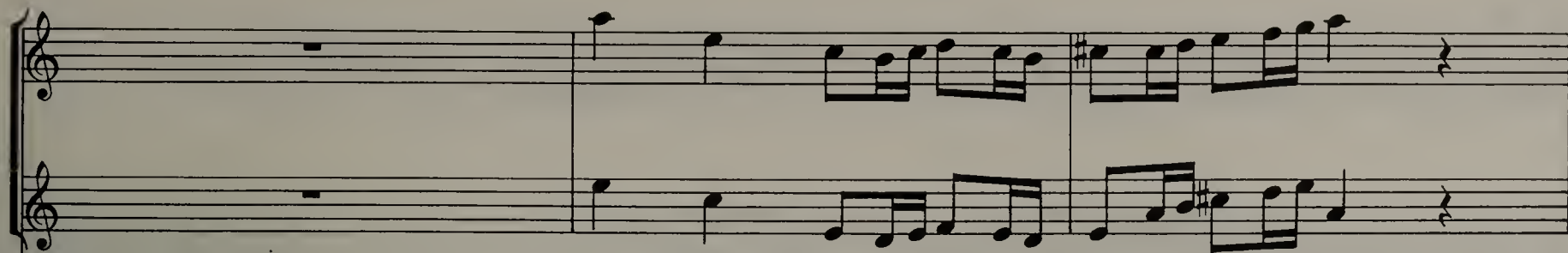
A musical score for the song 'The Rose Tree'. It consists of three staves. The top two staves are for the vocal melody, written in treble clef with a key signature of one sharp (F#). The bottom staff is for the piano accompaniment, written in bass clef with a key signature of one sharp (F#). The music is in 3/4 time. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic support with chords and moving lines. The score is presented in a clear, legible format with standard musical notation.

an ihn glau - - ben fe - ste, die an__ ihn__
those who trust_____ him ev - er, to those who__

8 glau - - - - - ben fe - - - - - ste, die an__ ihn__
trust_____ him ev - - - - - er, to those who__

an ihn glau - - ben fe - - - ste, die an ihn
those who trust _____ him ev - - - er, to those who

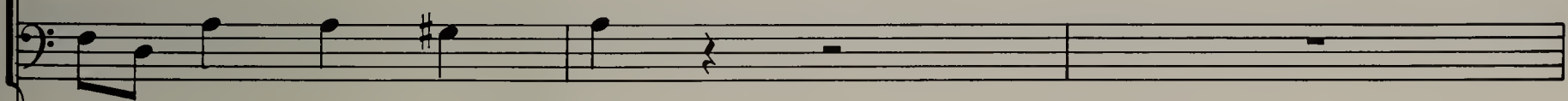
A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 7/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of two systems. The first system has a measure with a 7/8 time signature, followed by a measure with a 6/8 time signature, and then a measure with a 5/8 time signature. The second system has a measure with a 6/8 time signature, followed by a measure with a 5/8 time signature, and then a measure with a 4/8 time signature. The melody is a simple, folk-like tune, and the accompaniment provides a steady, rhythmic foundation. The score is written in a clear, legible style, with notes and rests clearly marked. The overall mood is peaceful and nostalgic.



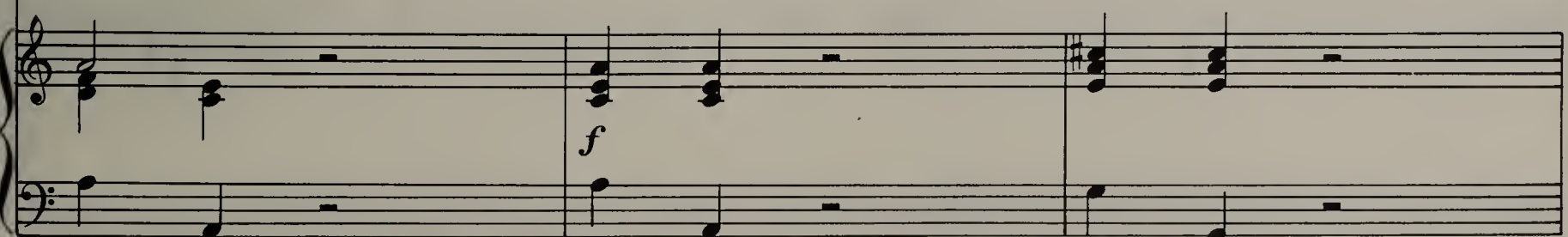
glau - ben fe - - - ste.
trust him ev - - - er.



⁸ glau - ben fe - - - ste.
trust him ev - - - er.



glau - ben fe - - - ste.
trust him ev - - - er.



65
26

The first system contains measures 65, 66, and 67. It features two staves. Measure 65 has a treble clef with a key signature of one sharp (F#) and a common time signature. The melody in the treble staff consists of eighth and sixteenth notes. The bass staff has a treble clef and contains a similar melodic line. Measure 66 continues the melodic development. Measure 67 shows a change in the bass staff, with a flat (b) appearing before the final measure.

The second system contains measures 68, 69, and 70. It features four staves. The top two staves have treble clefs and contain complex melodic lines with many sixteenth and thirty-second notes. The bottom two staves have a bass clef and contain a more rhythmic accompaniment. Measure 68 starts with a treble clef and a key signature of one sharp. Measure 69 continues the melodic lines. Measure 70 shows a change in the bass staff, with a flat (b) appearing before the final measure.

The third system contains measures 71, 72, and 73. It features four staves, all of which are empty, indicating a section of the score where the instruments are silent or the notation is obscured.

The fourth system contains measures 74, 75, and 76. It features two staves. Measure 74 has a treble clef and a key signature of one sharp. The melody in the treble staff consists of eighth and sixteenth notes. The bass staff has a bass clef and contains a similar melodic line. Measure 75 continues the melodic development. Measure 76 shows a change in the bass staff, with a flat (b) appearing before the final measure.

6.
5b
6
7
#

The first system of musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains three measures: the first measure has a quarter rest; the second and third measures contain eighth-note patterns. The bottom staff also begins with a treble clef and contains three measures: the first measure has a quarter rest; the second and third measures contain eighth-note patterns, with a B-flat note in the second measure.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 4-6 are shown. The top staff has eighth-note patterns with a slur over measures 5 and 6. The second staff has eighth-note patterns with a sharp sign in measure 4 and a slur over measures 5 and 6. The third staff has eighth-note patterns with a slur over measures 5 and 6. The bottom staff has quarter notes in measures 4 and 5, followed by a quarter rest in measure 6.

The third system of musical notation consists of four staves, all of which are empty, indicating measures 7-9.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 10-12 are shown. The top staff contains chords: a G major triad in measure 10, a G major triad with a sharp sign in measure 11, and a G major triad with a B-flat in measure 12. The bottom staff contains single notes: G in measure 10, F in measure 11, and E in measure 12. Below the bottom staff, there are numerical figures: 6, 4, 7, 4, 6, 7, 5, 5, 5, 4, 6, 7b.

71

28

The first system contains measures 28, 29, and 30. Measure 28 features a treble staff with eighth-note patterns and a bass staff with a similar pattern. Measure 29 continues the eighth-note patterns in both staves. Measure 30 shows a continuation of the eighth-note patterns, with some notes beamed together.

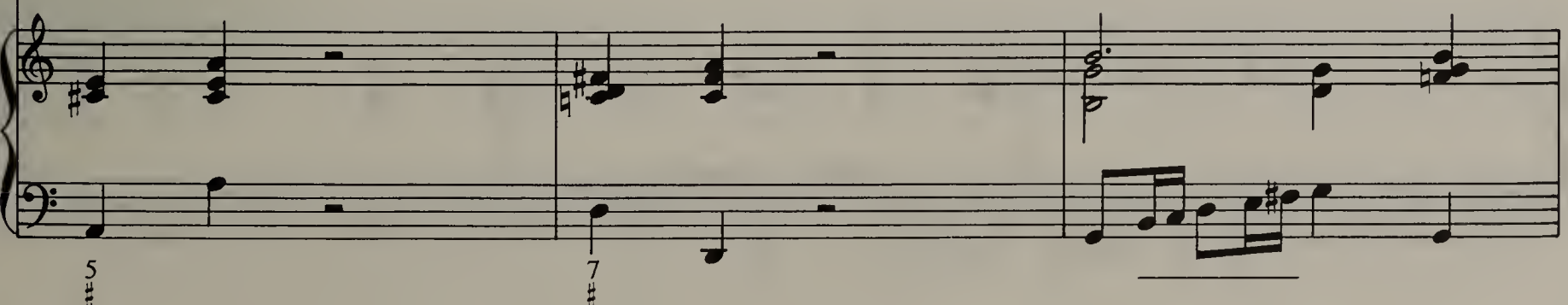
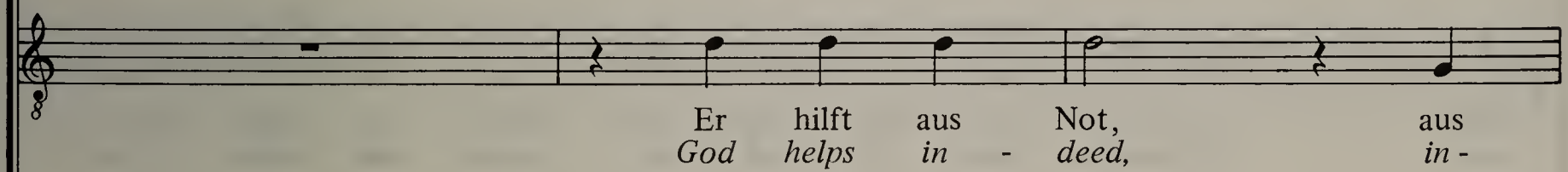
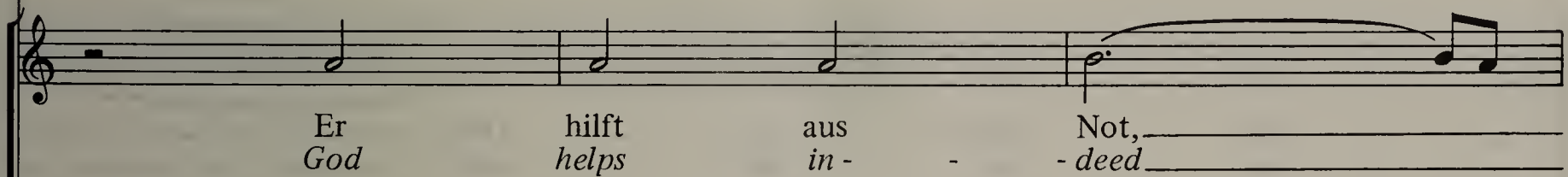
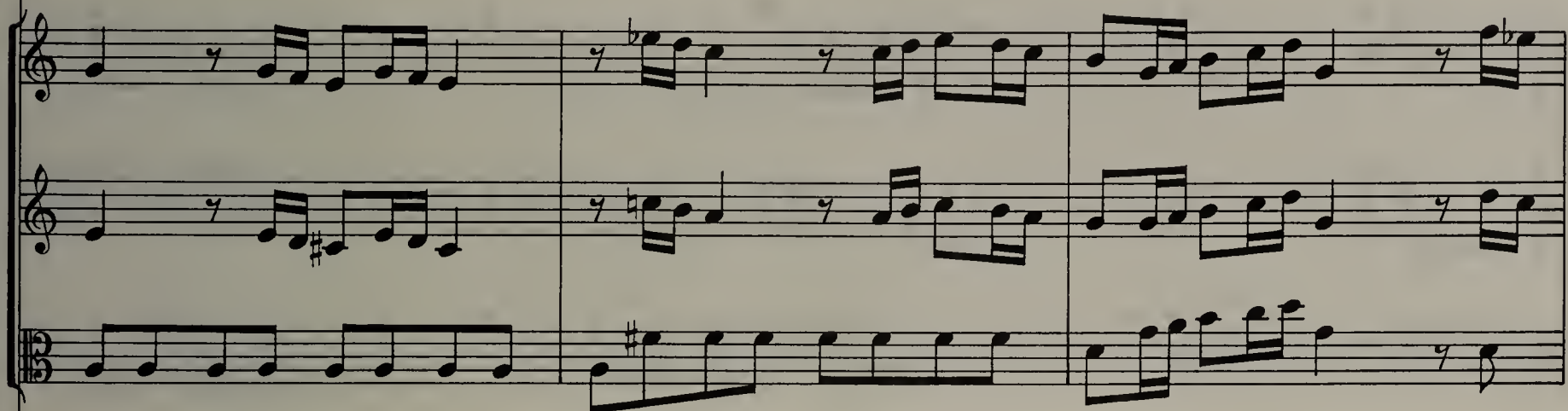
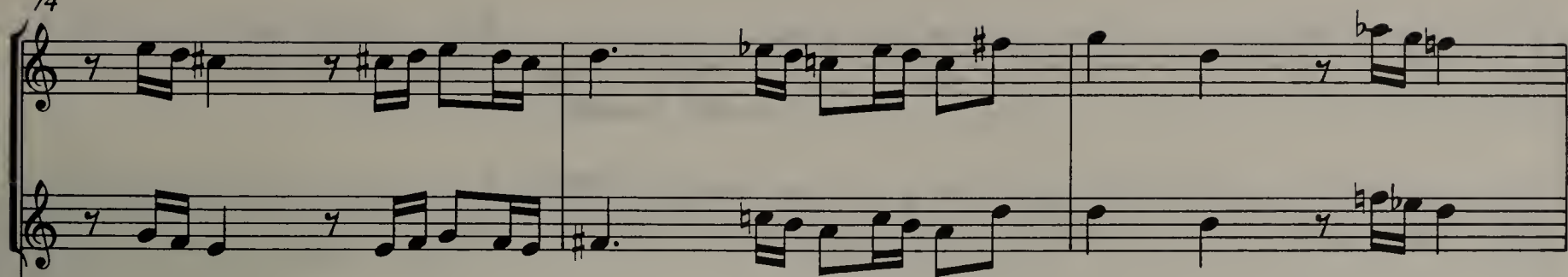
The second system contains measures 31, 32, and 33. Measure 31 has a treble staff with a half-note followed by eighth notes and a bass staff with a half-note followed by eighth notes. Measure 32 continues the eighth-note patterns in both staves. Measure 33 shows a continuation of the eighth-note patterns, with some notes beamed together.

The third system contains measures 34, 35, and 36. Measures 34, 35, and 36 are empty staves, indicating a section of the score where the instruments are silent.

The fourth system contains measures 37, 38, and 39. Measure 37 features a treble staff with a half-note followed by eighth notes and a bass staff with a half-note followed by eighth notes. Measure 38 continues the eighth-note patterns in both staves. Measure 39 shows a continuation of the eighth-note patterns, with some notes beamed together.

5 4 6 7 6

2b b # 4



30 77

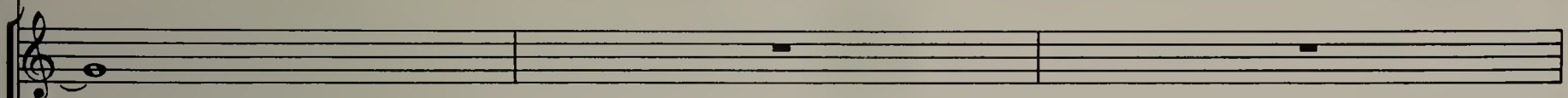
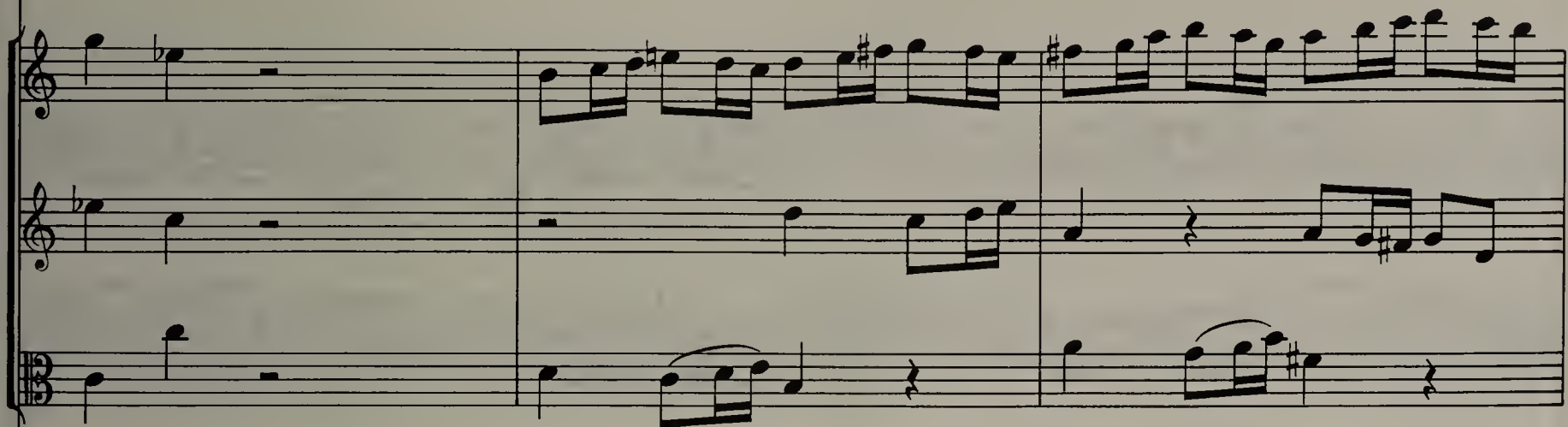
der from - me Gott,
in all our need,

Not, er hilft aus Not, der from - me Gott, er hilft aus
deed, God helps in - deed in all our need, God helps in -

Not, er hilft aus Not, der from - me Gott, er hilft aus
deed, God helps in - deed in all our need, God helps in -

hilft aus Not, aus Not, der from - me Gott, er hilft aus
helps in - deed, in - deed in all our need, God helps in -

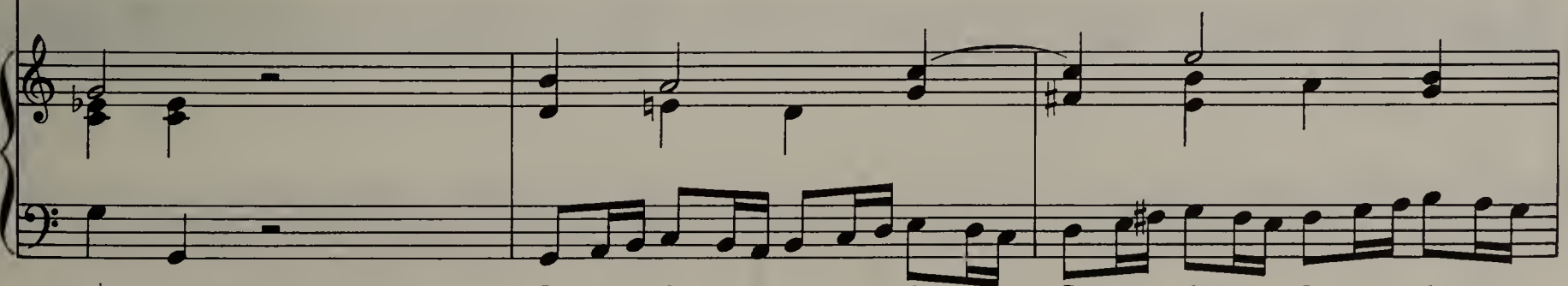
6^b 4 b 6 4^b 5^b 7 5



Not, der from - me Gott,
deed in all our need,

Not, der from - me Gott,
deed, in all our need,

Not, der from-me Gott,
deed, in all our need,



83

32

The first system contains measures 32, 33, and 34. It consists of two staves. Measure 32 features a melodic line in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth notes. Measure 33 continues the melodic pattern. Measure 34 introduces a key signature change to one sharp (F#) and continues the melodic and bass lines.

The second system contains measures 35, 36, and 37. It consists of four staves. Measures 35 and 36 feature a melodic line in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth notes. Measure 37 continues the melodic pattern. The key signature remains one sharp (F#).

The third system contains measures 38, 39, and 40. It consists of four staves. Measures 38 and 39 are empty staves. Measure 40 contains a single note in the upper staff.

The fourth system contains measures 41, 42, and 43. It consists of two staves. Measure 41 features a melodic line in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth notes. Measure 42 continues the melodic pattern. Measure 43 introduces a key signature change to two sharps (F# and C#) and continues the melodic and bass lines.

5 4+ 7 7 5 4 5 7 5# 4 6 7
2 5b

The first system of musical notation consists of two staves. Both staves begin with a treble clef and a 7/8 time signature. The first measure of each staff contains a 7-measure rest. The second and third measures contain eighth-note patterns. The third measure features a key signature change to one sharp (F#).

The second system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Measures 4 and 5 contain eighth-note patterns with slurs. Measure 6 continues the eighth-note patterns, with a key signature change to one sharp (F#) in the top two staves.

The third system of musical notation consists of four staves, all of which are empty, indicating rests for all parts in measures 7, 8, and 9.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and contains chords in measures 10 and 11, and a melodic line in measure 12. The bottom staff is in bass clef and contains a melodic line in measure 10, eighth-note patterns in measure 11, and eighth-note patterns in measure 12. Fingerings are indicated by numbers 5, 4, 6, 7, 2, 6, 6, 6, 5, and a sharp sign (#) below the notes.

und züch - ti - - get mit
his cha - sten - - - ing is

und züch - ti - get mit Ma -
his cha - sten - ing is meas -

und züch - ti - get mit Ma - - - ßen, und züch - ti -
his cha - sten - ing is meas - - - ured, his cha - sten -

und züch - ti -
his cha - sten -

Ma - - - ßen.
meas - - - ured.

ßen, und züch - ti - get mit Ma -
ured, his cha - sten - ing is meas -

8 get mit Ma -
ing is meas -

get mit Ma - ßen, mit Ma -
ing is meas - - ured, is meas -

6 6 4 3 4 7

95

The musical score for page 95 consists of two systems. The first system contains four staves: two treble staves at the top and two more below them. The first two staves have a treble clef and a key signature of one sharp (F#). The first staff begins with a forte (f) dynamic. The second staff begins with a forte (f) dynamic. The third staff has a bass clef and a forte (f) dynamic. The fourth staff is empty. The second system contains four staves: two treble staves and two bass staves. The first two staves have a treble clef and a key signature of one sharp (F#). The first staff begins with a forte (f) dynamic. The second staff begins with a forte (f) dynamic. The third staff has a bass clef and a forte (f) dynamic. The fourth staff has a bass clef and a forte (f) dynamic. The score includes various musical notations such as notes, rests, and accidentals. The lyrics "Ben. ured." are written below the third and fourth staves of the second system.

f

f

f

Ben.
ured.

Ben.
ured.

Ben.
ured.

f

6 7 6 7 6 7 6

The first system of musical notation consists of two staves. Both staves begin with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The second staff provides a harmonic accompaniment with similar rhythmic patterns and some rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line with a triplet of eighth notes in the second measure. The middle staff features a more active melodic line with eighth and sixteenth notes. The bottom staff provides a steady accompaniment with eighth notes and rests.

The third system of musical notation consists of four staves, all of which are empty, indicating a section of the score where the instruments are silent or the notation is omitted.

The fourth system of musical notation consists of two staves. The top staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The bottom staff provides a harmonic accompaniment with similar rhythmic patterns and some rests.

7 6 7 6 5⁺ 4 6 7 4 6 7

The first system of musical notation consists of two staves. The top staff begins with a treble clef and a whole note G4. The bottom staff begins with a treble clef and a whole note G4. Both staves contain eighth and sixteenth note patterns in the subsequent measures, with some notes marked with sharps.

The second system of musical notation consists of four staves. The top two staves begin with a treble clef and a 7/8 time signature. The bottom two staves begin with a bass clef. The notation includes various note values, rests, and accidentals across the measures.

The third system of musical notation consists of four staves, all of which are empty, indicating a section of the score where the instruments are silent.

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef and contains chords. The bottom staff begins with a bass clef and contains a sequence of notes. Below the bottom staff, there are fingerings: 5, 4, 6, 7, 5, 5, 7, and a sharp sign.

Wer Gott ver -
Who trusts in

Wer Gott ver -
Who trusts in

Wer Gott ver - traut, fest auf ihn
Who trusts in God builds on a

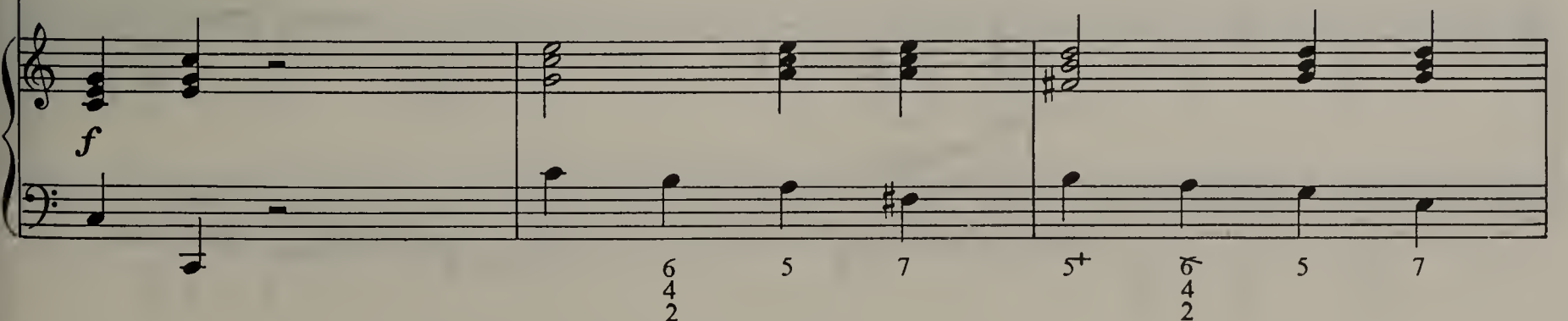
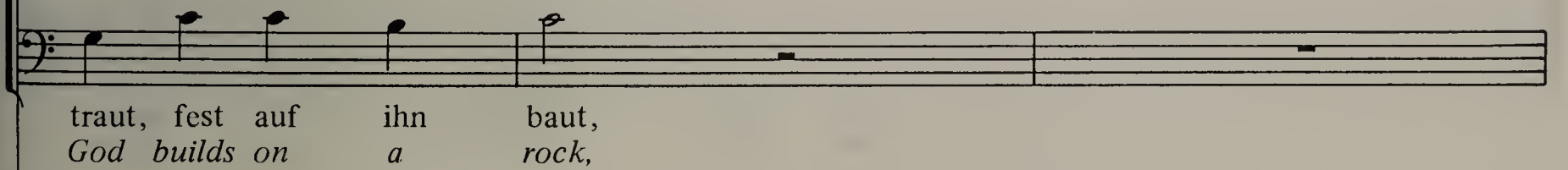
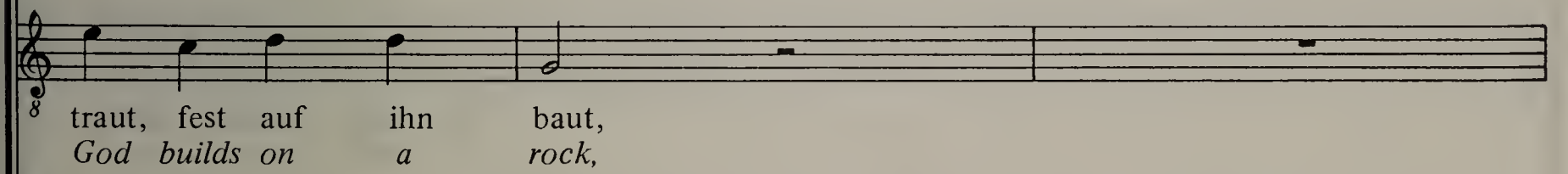
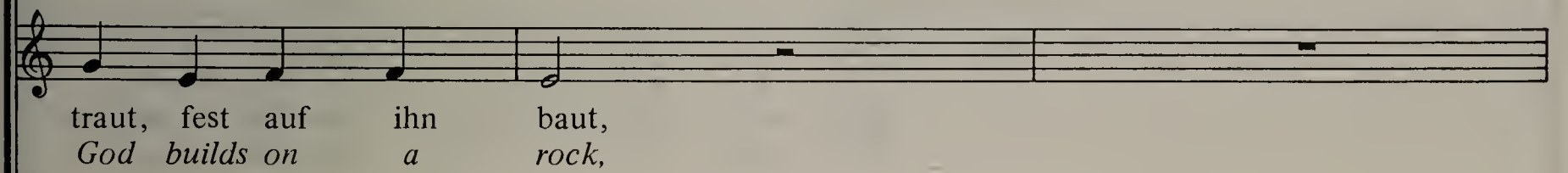
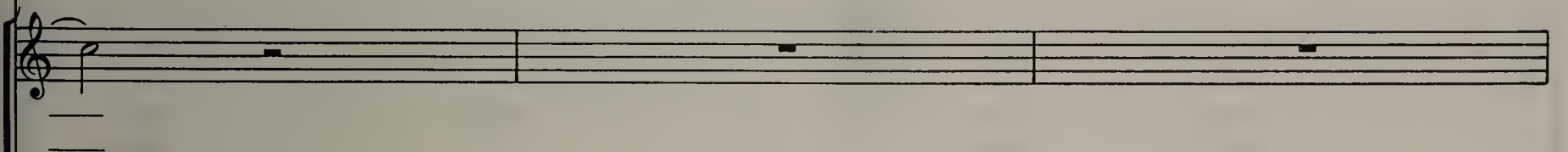
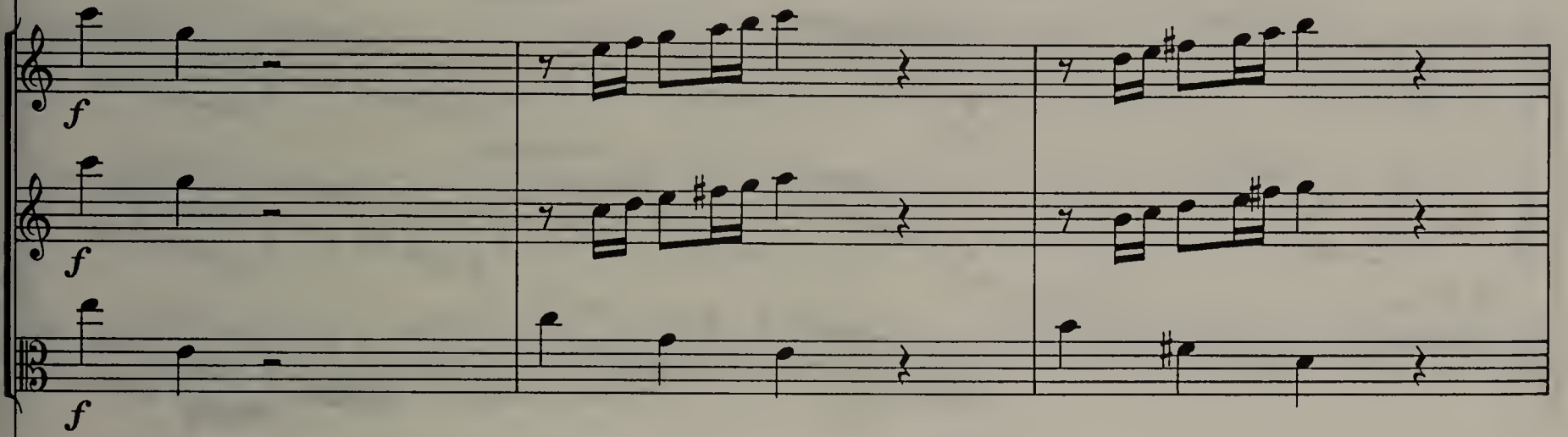
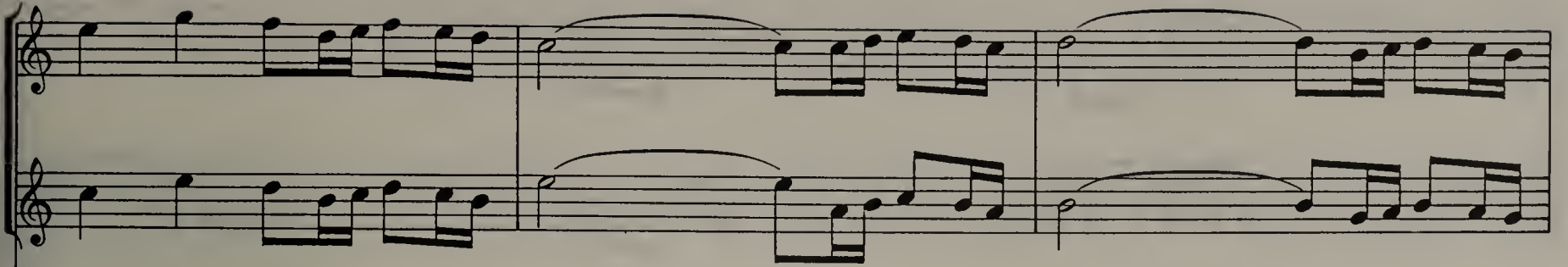
traut, fest auf ihn baut, _____
 God builds on a rock, _____

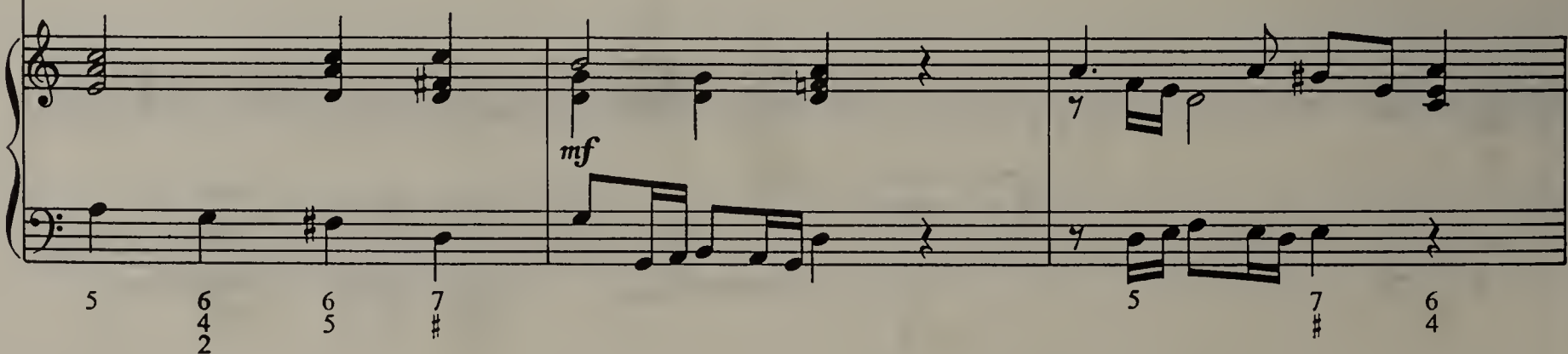
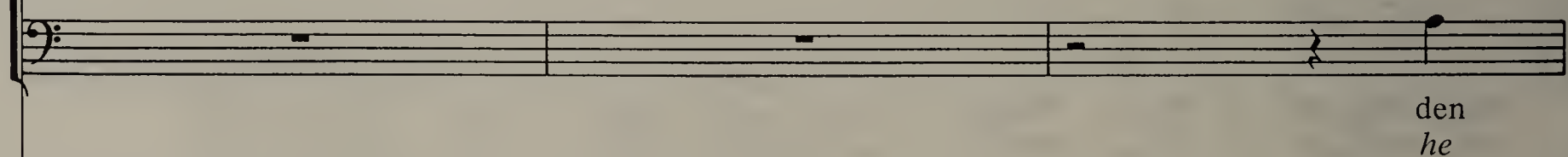
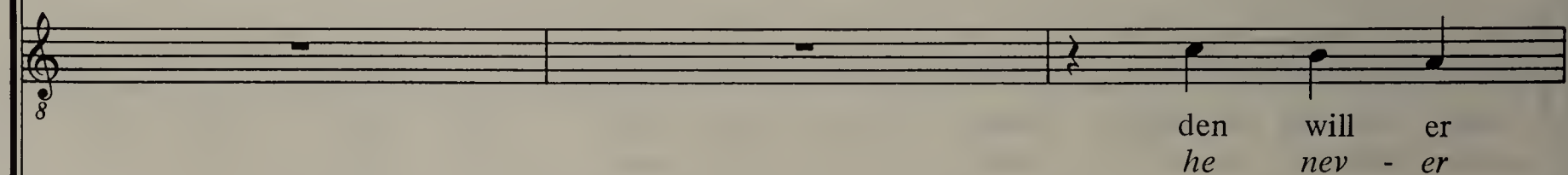
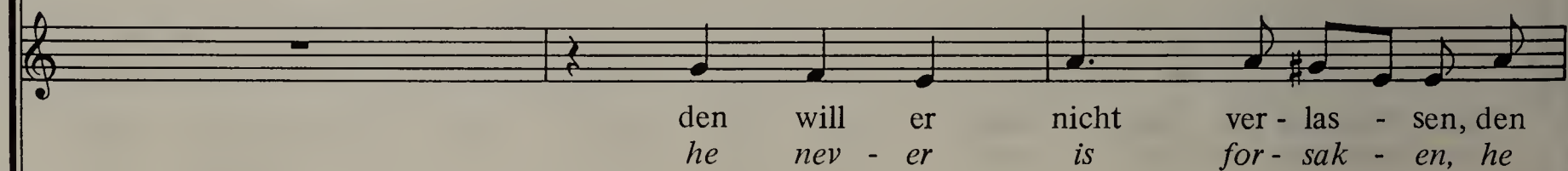
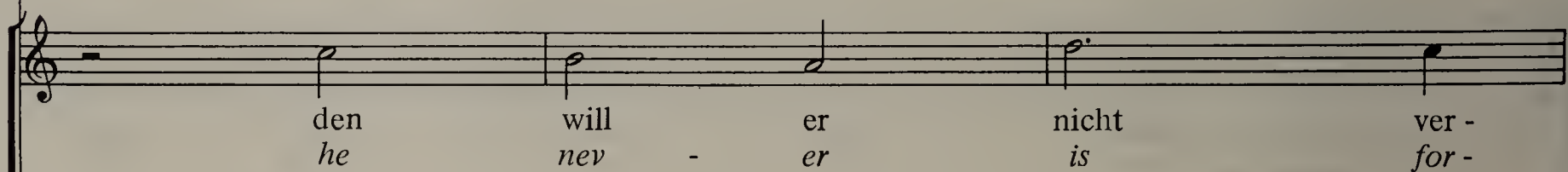
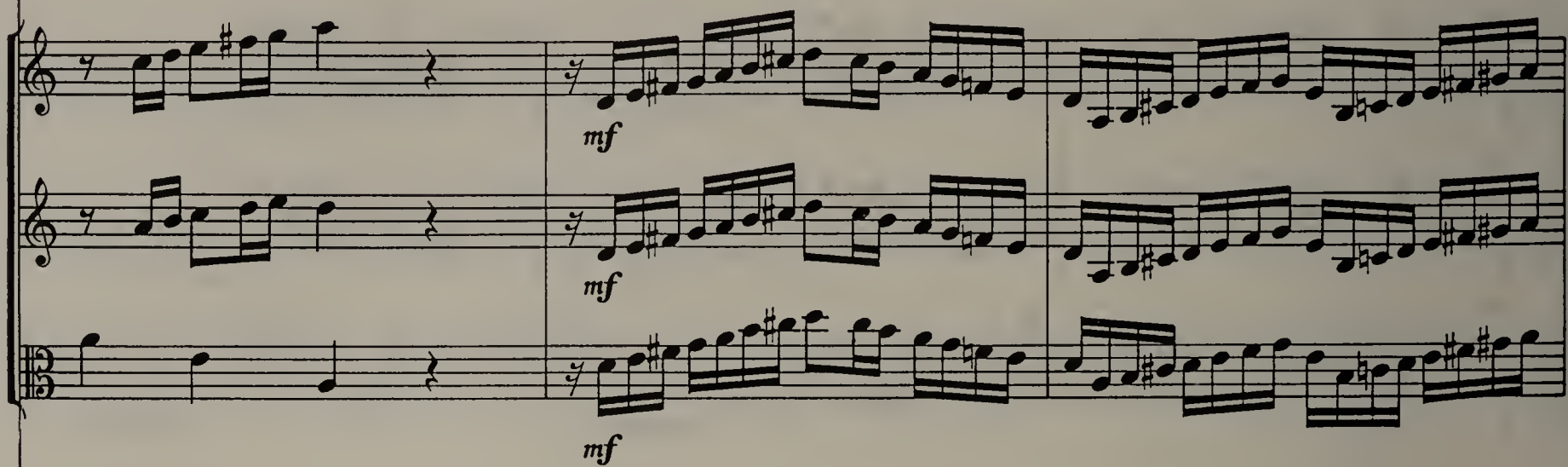
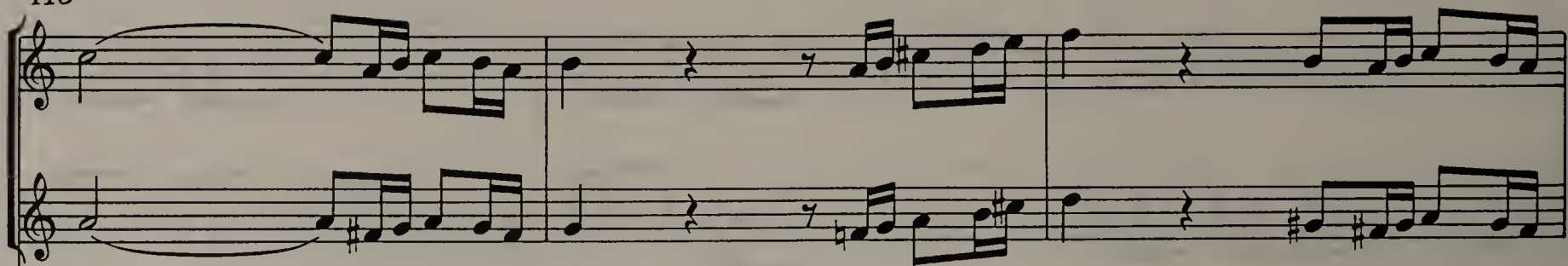
traut, fest auf ihn baut, fest auf ihn baut, wer Gott ver -
 God builds on a rock, builds on a rock, who trusts in

baut, wer Gott ver - traut, fest auf ihn baut, wer Gott ver -
 rock, who trusts in God builds on a rock, who trusts in

Wer Gott ver - traut, fest auf ihn baut, wer Gott ver -
 Who trusts in God builds on a rock, who trusts in

6 6 6 6
 4 4 4 4
 2 2 2 2



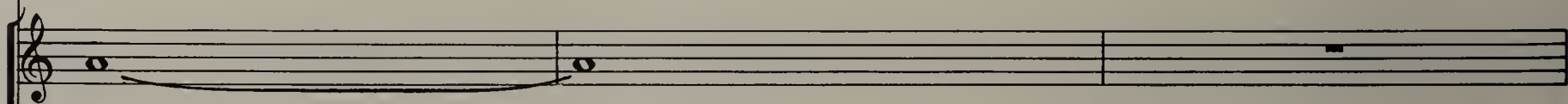
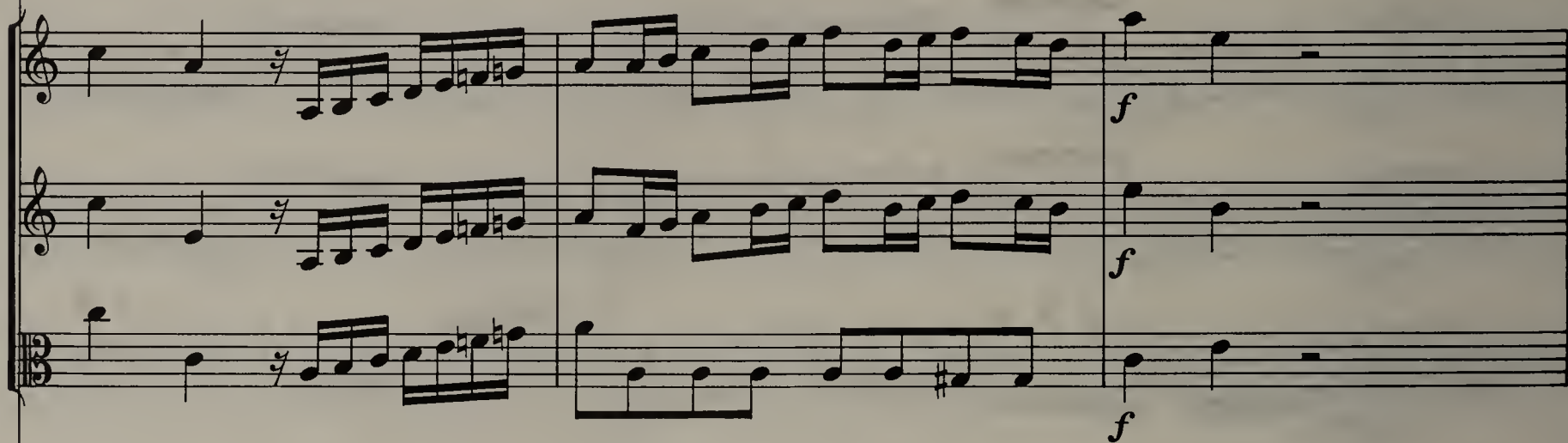
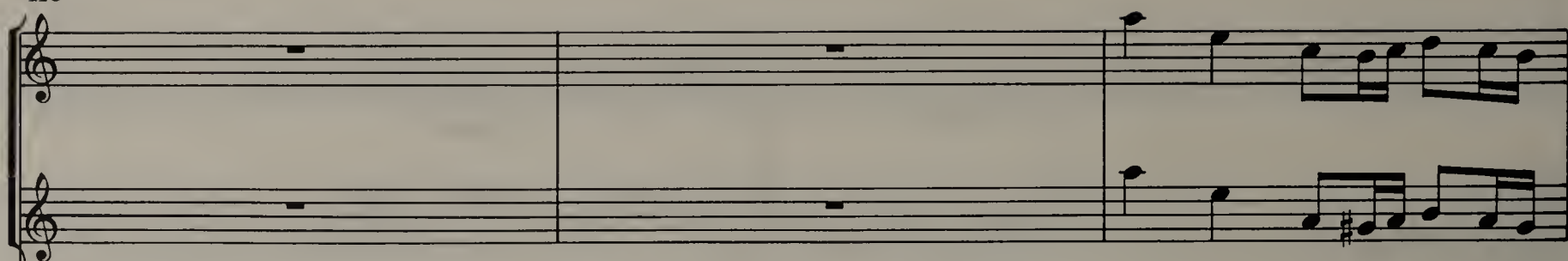


las - - - - -
sak - - - - -

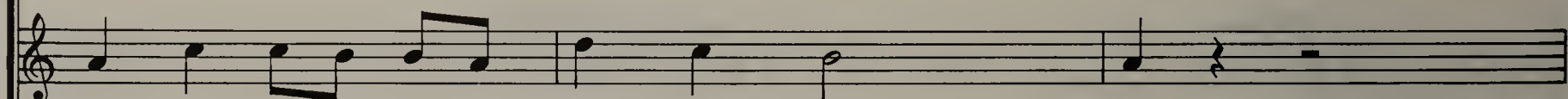
will er nicht ver - las -
nev - er is for - sak -

nicht ver - las -
is for - sak -

will er nicht ver - las -
nev - er is for - sak -



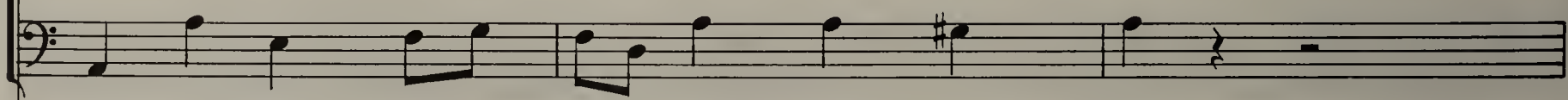
sen. _____
en. _____



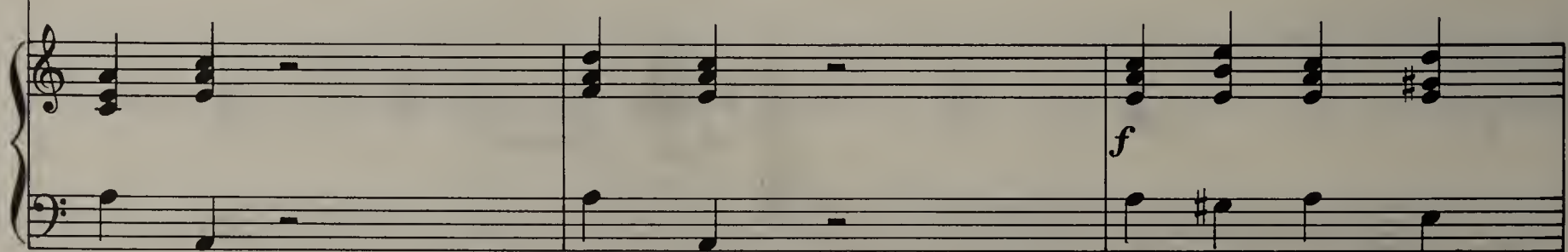
sen, den will er nicht ver - las - - sen.
en, he nev - er is for - sak - - en.

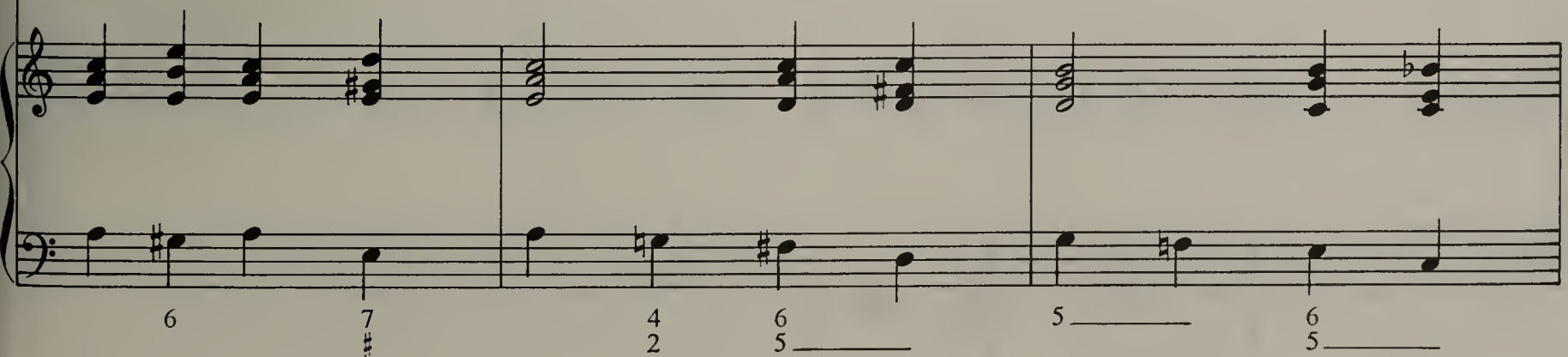
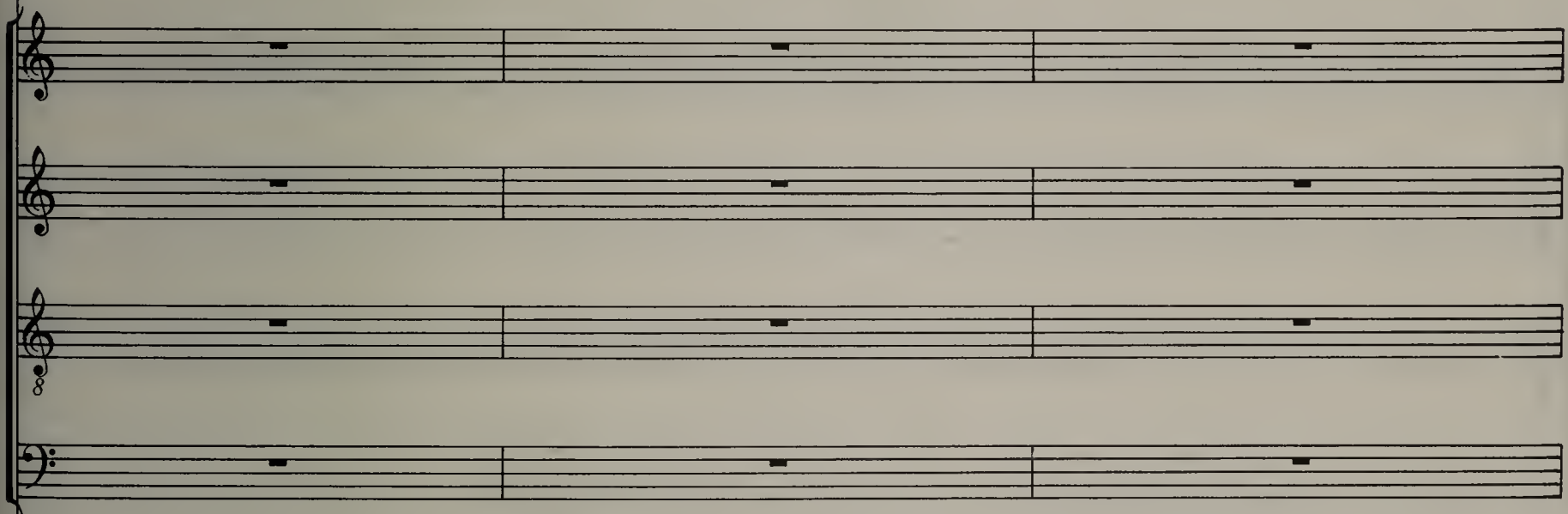
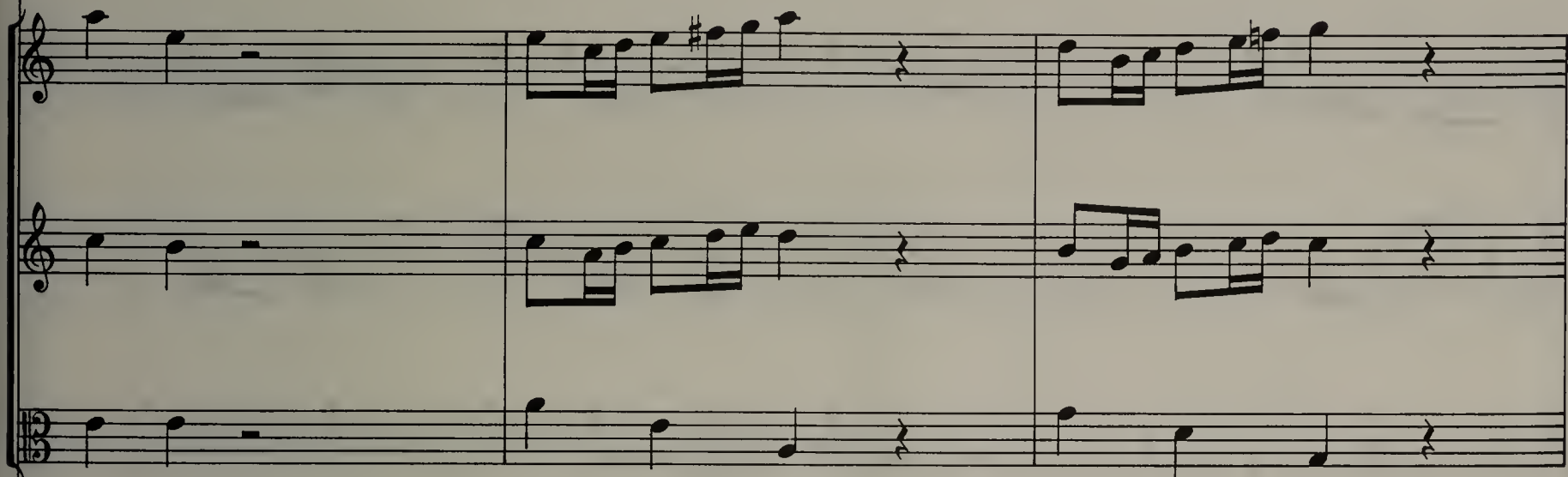
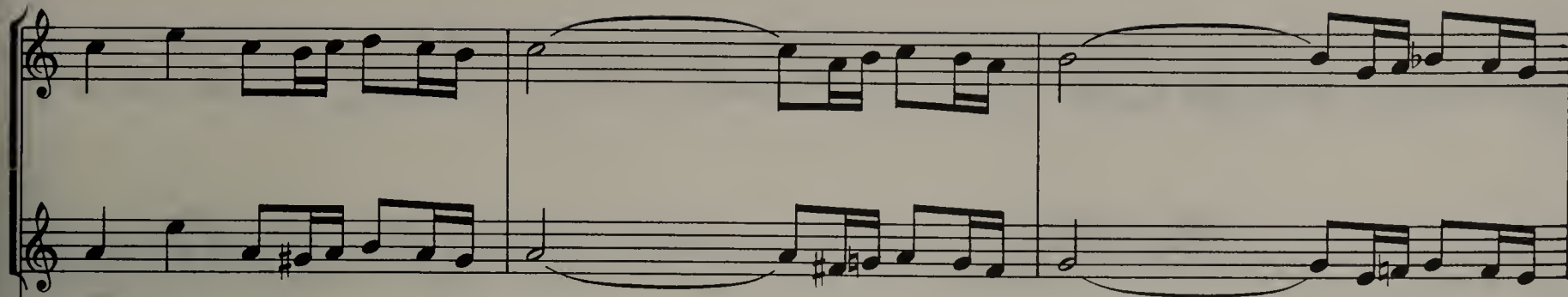


sen, den will er nicht ver - las - - sen.
en, he nev - er is for - sak - - en.



sen, den will er nicht ver - las - - sen.
en, he nev - er is for - sak - - en.





46

This musical score page contains measures 46, 47, and 48. It features a piano accompaniment and a vocal line. The piano part is written in treble and bass staves, while the vocal line is in a single staff. The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The vocal line consists of a single melodic line. The score is divided into three systems, each containing three measures. The first system (measures 46-48) shows the vocal line and piano accompaniment. The second system (measures 49-51) shows the piano accompaniment with the vocal line staff empty. The third system (measures 52-54) shows the piano accompaniment with the vocal line staff empty. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The bass line in the first system includes fingerings: 5, 4, 2, 6, 5, 7, 6, 4.

First system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes, rests, and a fermata.

Second system of musical notation, consisting of four staves. The top two staves begin with a treble clef and a key signature of one sharp (F#). The bottom two staves begin with a bass clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes, rests, and a fermata.

Third system of musical notation, consisting of four empty staves, each with a treble clef and a key signature of one sharp (F#).

Fourth system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes, rests, and a fermata. Below the bottom staff, there are fingerings: 7, 5, 6, 7, 6, 6, 7, 6, 7.

48

The first system of musical notation consists of two staves. Both staves are in treble clef and 7/8 time. Measures 48 and 50 feature eighth-note patterns, while measure 49 features a quarter-note pattern. Each measure ends with a fermata.

The second system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 51 and 53 feature eighth-note patterns, while measure 52 features a quarter-note pattern. Each measure ends with a fermata.

The third system of musical notation consists of four staves, all of which are empty, indicating a rest for all parts in measures 54, 55, and 56.

The fourth system of musical notation consists of two staves. Measures 57 and 59 feature eighth-note patterns, while measure 58 features a quarter-note pattern. Each measure ends with a fermata. Below the staves, there are fingerings: 5 and 6 for measure 57, 5 and 3 for measure 58, and 5 and 6 for measure 59.

The first system of musical notation consists of two staves. Both staves begin with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the fourth measure.

The second system of musical notation consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The notation includes various note values, rests, and a repeat sign at the end of the eighth measure.

The third system of musical notation consists of four staves, all of which are empty, indicating a section of the score where no notes are written.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The notation includes chords, single notes, and a repeat sign at the end of the fourth measure. Below the staves, there are fingering numbers: 5+, 6, 5, 7, 6, 6, 6, 5, and a sharp symbol (#).

2. Aria

Basso

Basso continuo

f

3

Ent - set - ze dich, mein Her - ze,
Take cour-age, my__ heart, have no

p

6

nicht, ent-set-ze dich, mein Herze, nicht, mein Herze, nicht, ent - set-ze dich, mein Her - ze,
fear, take courage, my__ heart, have no fear, heart, have no fear, take courage, my__ heart, have no

9

nicht, Gott__ ist dein Trost und Zu - ver - sicht
fear! God__ is your help and shel - ter__ here.

12

und dei - ner See - len Le -
With joy my soul will praise

f

15

ben.
him.

18

Ja, was sein wei - ser Rat be - dacht, ja, was sein
Yes, what his might and wis - dom plan, yes, what his

p

21

wei-ser Rat be - dacht, ja, was sein wei-ser Rat be - dacht, dem
might and wis-dom plan, yes, what his might and wis-dom plan, no

24

kann die Welt und Menschenmacht, die Welt und Menschenmacht, dem kann die
world, no power, no hu - man can, no power, no hu - man can, no world, no

27 *tr*

Welt — und Men - schen - macht un - mög - lich wi - der-stre -
 power, — no hu - man can de - stroy or — e - ven weak -

30 *tr*

- - - - - ben, un - mög - lich wi - der-stre -
 - - - - - en, de - stroy or — e - ven weak -

33 *tr*

35

- ben, un - mög - lich — wi - der-stre - - - ben.
 - en, de - stroy or — e - ven weak - - - en.

f

38

Ent-set-ze dich, — mein Her-ze, nicht, ent-set-ze dich, mein Her-ze, nicht, mein
 Take courage, my — heart, have no fear, take courage, my — heart, have no fear, heart,

p

Her-ze, nicht, ent-set-ze dich, — mein Her - ze, nicht, Gott — ist dein
 have no fear, take courage, my — heart, have no fear! God — is your

tr

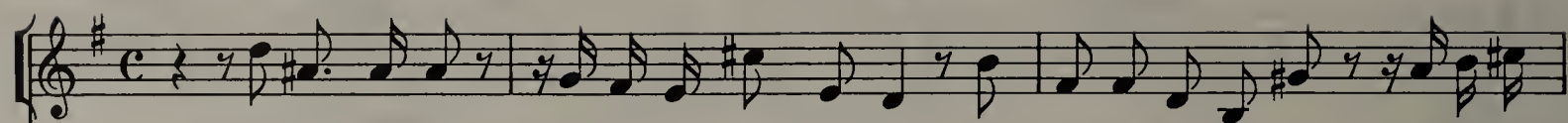
Trost, dein Zu - ver - sicht und dei - ner — See -
 help and shel - ter here. With joy my — soul —

- len Le - ben.
 will praise him.

f

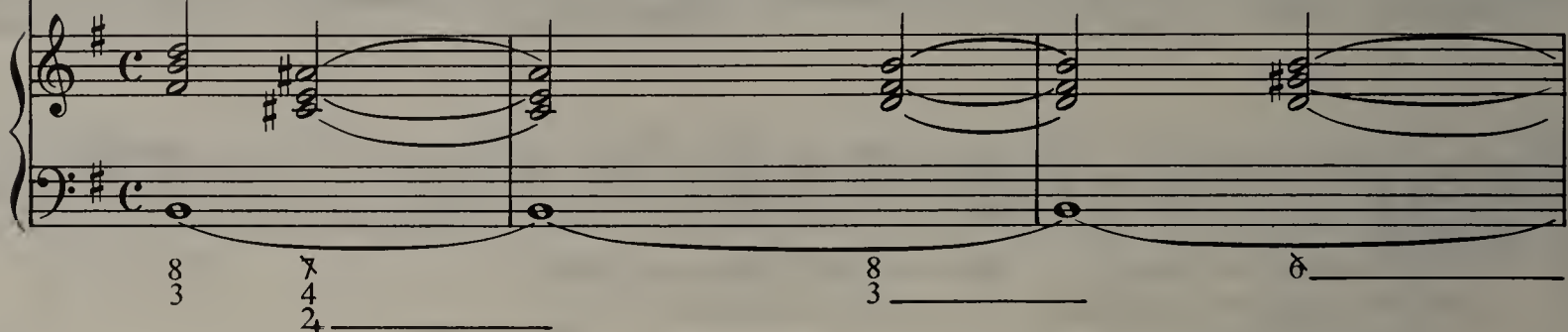
3. Recitativo

Alto



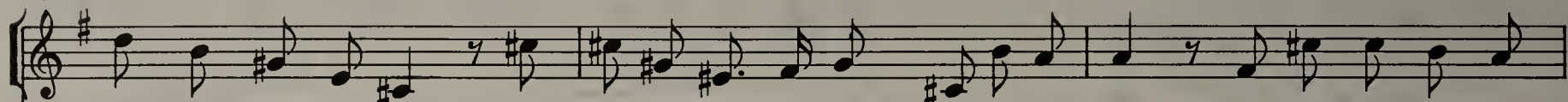
O Tö - richter! der sich von Gott entzieht und wie ein Jo - nas dort vor Gottes
O fool-ish one, who would evade God's grace and like a Jo-nah flee so far from

Basso continuo

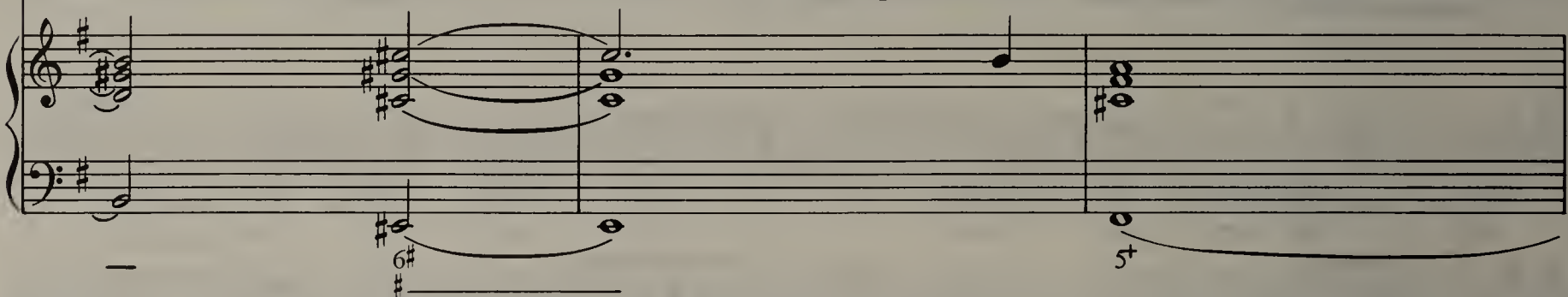
8
37
4
28
3

♭

4

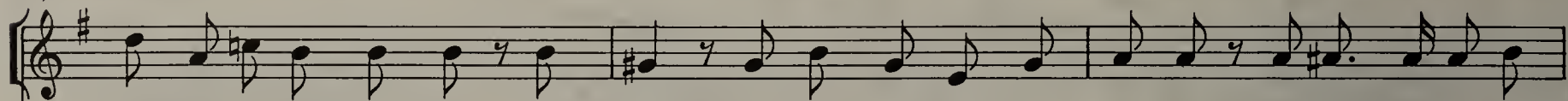


An - ge - sich - te flieht: auch un-ser Den-ken ist ihm offen - bar, und un-sers Hauptes
God's most ho - ly face; to him our in - ner thoughts are all re - vealed and not a hair con -

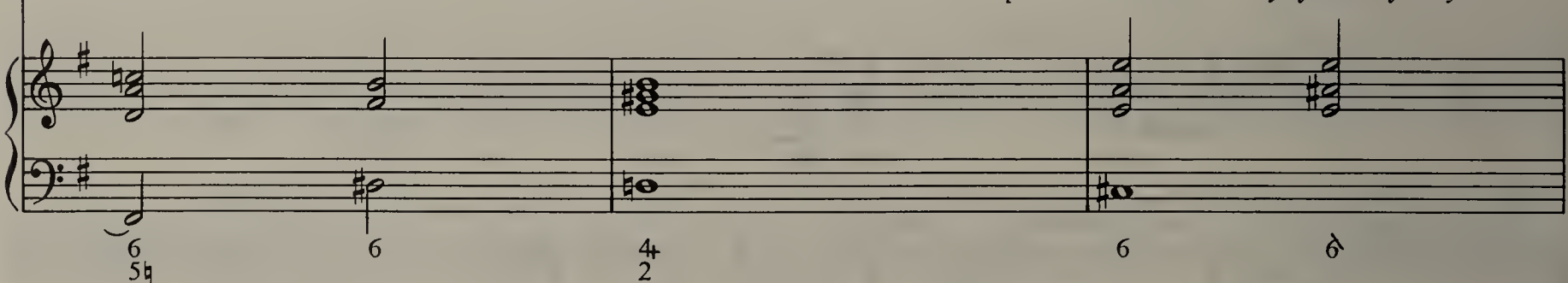
6
#

5+

7



Haar hat er ge - zäh - let. Wohl dem, der die - sen Schutz er - wäh-let im gläu - bi - gen Ver -
cealed, but all are count - ed. Bless - ed, who chose to be pro - tect - ed by faith - ful - ly de -

6
5b

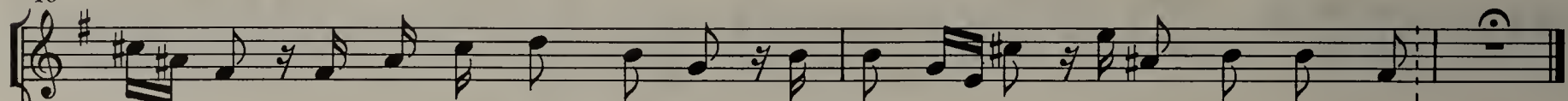
6

4
2

6

♭

10



trau - en, auf des - sen Schluß und Wort mit Hoff-nung und Geduld zu schau-en.
pend-ing, who seeks his word and con - so - la - tion, and a-waits his guid - ing.

6
5

5

♭

4
2

#

4. Aria (Duetto)

Violino I

Violino II

Viola

Alto

Tenore

Basso continuo

First system of the musical score for '4. Aria (Duetto)'. The staves are arranged vertically: Violino I, Violino II, Viola, Alto, Tenore, and Basso continuo. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f* (forte), *p* (piano), and *f* (forte). The Basso continuo part includes figured bass notation: 5/3, 6/4, 5/3, 6/4, 5/3, 7/4, 2, 8/5.

Second system of the musical score for '4. Aria (Duetto)'. The staves continue from the first system. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f* (forte), *p* (piano), and *f* (forte). The Basso continuo part includes figured bass notation: 6, 6, 6/4, 2, 6/5, 5, 6/4, 2, 6, 6/5, #, 7b, 7.

56 ¹⁰

6 4 6 4 6 7b

14

6 7 6 7 5 2 6 6b 9 5

19

tr tr tr

57

6/5 4/2 6/5 3 7b 6/4

23

p p p

7/6b 4/2 8/5 6/4 5/3

So geh ich mit be-herz-ten Schrit - ten, mit be-
My steps I take and move with cour - age, take and

58 27

So geh ich mit be-herz-ten Schrit - ten, mit be-
 My steps I take and move with cour - age, take and

herz - - - ten Schrit - ten, auch wenn mich Gott zum Gra-be führt, mich Gott zum Gra-
 move with cour - age, should God lead e - - - ven to my grave, lead e - ven to

6 5 7 5⁺ 6 6 7 6 5 3

31

herz - - - ten Schrit - ten, auch wenn mich Gott zum Gra-be führt, mich Gott zum Gra -
 move with cour - age, should God lead e - - - ven to my grave, lead e - ven to

- - be führt, so geh ich mit be-herz - ten Schrit - ten, mit be -
 my grave, my steps I take and move with cour - age, take and

6 5 7 2 6 5

- - - be - führt, auch wenn mich Gott zum Gra - be, auch wenn mich
 my - grave, should God, should God lead e - ven, should God lead

herz - - - ten Schrit - ten, so geh ich mit be-herz - ten Schrit - ten, auch
 move with cour - age, my steps I take and move with cour - age, should

Gott zum Gra - be - führt, so geh ich mit be - herz - ten Schritten, auch wenn mich
 e - ven to my - grave, my steps I take and move with cour-age, should God lead

wenn mich Gott zum Grabe führt, so geh ich mit be - herz - ten Schritten, auch wenn mich
 God lead e - ven to my grave, my steps I take and move with cour-age, should God lead

43

60

Gott zum Gra - be führt, so
 e - - - ven to my grave, my

Gott zum Gra - be führt, so geh ich mit be-herz - ten
 e - - - ven to my grave, my steps I take and move with

46

geh ich mit be-herz - ten Schrit - ten, so geh ich mit be-herz - ten
 steps I take and move with cour - age, my steps I take and move with

Schrit - ten, so geh ich mit be-herz - ten Schrit - ten, so
 cour - age, my steps I take and move with cour - age, my

Schrit - ten, auch wenn mich Gott zum Gra - be führt, zum Gra - be
 cour - age, should God lead e - ven to my grave, lead to my

geh ich mit be-herz - ten Schrit - ten, mit be - herz - ten
 steps I take and move with cour - age, take and move with

7b

führt, so geh ich mit be-herz - ten Schrit - ten, mit be -
 grave, my steps I take and move with cour - age, take and

Schrit - ten, auch wenn mich Gott zum Gra - be führt, mich Gott zum Gra -
 cour - age, should God lead e - - - ven to my grave, lead e - ven to

2

9b

5

6

b

5

7b

5

62 ⁵⁵

herz - - - ten Schrit - ten, auch wenn mich Gott zum Gra - be
 move - - - with cour - age, should God lead e - - - ven to my

- - - be - - - führt, so geh ich mit be -
 my - - - grave, my steps I take and

6 4 \sharp 5 3 4 \sharp 2 5 6 6

⁵⁸

führt, mich Gott zum Gra - - - be - - - führt, auch wenn mich
 grave, lead e - ven to - - - my - - - grave, should God lead

herz - ten Schritten, mit be - herz - - - ten Schrit - ten, auch wenn mich
 move with cour-age, take and move - - - with cour - age, should God lead

Gott e - - - zum Gra - - - be führt, so
e - - - ven to my grave, my

Gott e - - - zum Gra - - - be führt, auch
e - - - ven to my grave, should

6 4 7 4 2 8 5 6 5 4

geh ich mit be-herz - ten Schrit - ten, auch wenn mich Gott zum Gra - be
steps I take and move with courage, should God lead e - ven to my

wenn mich Gott zum Gra - be, auch wenn mich Gott zum Gra - be
God, should God lead e - - ven, should God lead e - ven to my

9 5 6 4 6 5 5 7

64 ⁶⁷

führt, so geh ich mit be-herz-ten Schrit-ten, auch wenn mich
grave, my steps I take and move with cour-age, should God lead

führt, so geh ich mit be-herz-ten Schrit-ten, auch wenn mich
grave, my steps I take and move with cour-age, should God lead

7₄ 6
4

70

Gott zum Gra-be führt, so geh ich mit be-herz-ten
e-ven to my grave, my steps I take and move with

Gott zum Gra-be führt, so geh ich mit be-herz-ten
e-ven to my grave, my steps I take and move with

2 6 6 5 6
5_b

f *p*

Schrit - ten, auch wenn mich Gott zum Gra - be___ führt.
 cour - age, should God lead e - ven to___ my___ grave.

Schrit - ten, auch wenn mich Gott zum Gra - be___ führt.
 cour - age, should God lead e - ven to___ my___ grave.

f *p*

2 6 6 5 5 6 5

f *f* *f*

f

6 5 4 5 6 6 6 3 6 6 5 #

66 82

7b 6 4

86

7 6 6 5 7 6 5 7

100

68

p

p

p

schrie - - - ben, hat die Ta - ge auf - ge - schrie -
 num - - - bered, God has all my days well - num -

8 hat die Ta - ge auf - ge - schrie -
 God has all my days well - num -

103

- - ben, so wird, wenn sei - ne Hand__ mich__ rührt, des To - des__
 - bered; and since his hand will keep__ me__ safe, the sting__ of__

- - ben, so wird, wenn sei - ne Hand mich rührt, des To - des__
 - bered; and since his hand will keep me safe, the sting__ of__

6 7

Measures 106-108 of the musical score. The piano part (bottom staff) features a melodic line with a trill in measure 106. The vocal parts (top two staves) have lyrics: "Bit - ter - keit, des To - des Bit - ter - keit ver - trie -" and "death shall then, the sting of death shall then sur - ren -".

Measures 109-112 of the musical score. The piano part (bottom staff) features a melodic line with a trill in measure 109. The vocal parts (top two staves) have lyrics: "Bit - ter - keit, des To - des Bit - ter - keit ver - trie -" and "death shall then, the sting of death shall then sur - ren -".

Measures 113-116 of the musical score. The piano part (bottom staff) features a melodic line with a trill in measure 113. The vocal parts (top two staves) have lyrics: "ben. der." and "ben. der.". The piano part includes a forte (*f*) dynamic marking and a trill (*tr*) in measure 113.

70 113

Gott hat die Ta - ge auf - ge -
 My God has all my days well -

Gott hat die Ta - ge auf - ge - schrie - - - ben,
 My God has all my days well - num - - - bered,

p

6 #

116

p

p

p

schrie - - - - - ben, so wird,
 num - - - - - bered, and since

hat die Ta - ge auf - ge - schrie - - - ben, so wird, wenn
 God has all my days well num - - - bered, and since his

6 #

wenn sei - ne Hand mich rührt, des To - des Bit - ter -
 his hand will keep me safe, the sting of death shall

sei - ne Hand mich rührt, des To - des Bit - ter -
 hand will keep me safe, the sting of death shall

5 7 7

keit, des To - des Bit - ter - keit, ver - trie - ben.
 then, the sting of death shall then sur - ren - der.

keit, des To - des Bit - ter - keit ver - trie - ben.
 then, the sting of death shall then sur - ren - der.

7 6 4 5

Da capo

5. Recitativo

Oboe I *p*

Oboe II *p*

Soprano

Drum, wenn der Tod zu - letzt den Geist noch mit Ge - walt aus sei - nem Kör - per
 Now' if then death in dead - ly quest would take a - way the spir - it from the

Basso continuo *p*

6 5^b 6 6

3

reißt, so nimm ihn, Gott, in treu - e Va - ter - hän - de: wenn Teu - fel, Tod und
 flesh, re - ceive me, God, your faith - ful - ness re - veal - ing. If Sa - tan, death and

6 5^b 6 4 2

5

Sün-de mich be-kriegt, und mei-ne Ster-be - kis-sen ein Kampfplatz wer-den müs-sen, so
 sin would threaten me, if in my hour of dy-ing my soul would still be fight-ing, then

5 4+
2

8

Adagio

hilf, da-mit in dir mein Glau - be siegt. — O se - - li -
 help my faith to have the vic - to - ry. — O bless - - ed -

6 6 5

10

ges, ge - wünsch - - tes En - - de!
 ness, de - sir - - ed end - - ing!

4+ 6 5 6 7
2 5

6. Choral

Soprano
Oboe I, II
Violino I

Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - -
Just this re - quest, Lord, still I make, you would de - ny this nev - - -

Alto
Violino II

Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - -
Just this re - quest, Lord, still I make, you would de - ny this nev - - -

Tenore
Viola

Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - -
Just this re - quest, Lord, still I make, you would de - ny this nev - - -

Basso

Noch eins, Herr, will ich bit - ten dich, du wirst mir's nicht ver - sa - - -
Just this re - quest, Lord, still I make, you would de - ny this nev - - -

Basso
continuo

6 4 3 6 6 5 6 # 5 4 #

5

gen: wann mich der bö - se Geist an-ficht, laß mich doch nicht ver - za - - - gen. Hilf,
er: if I would be by Sa - tan plagued, let me not fear or quiv - - - er. Come

gen: wann mich der bö - se Geist an-ficht, laß mich doch nicht ver - za - - - gen. Hilf,
er: if I would be by Sa - tan plagued, let me not fear or quiv - - - er. Come

gen: wann mich der bö - se Geist an-ficht, laß mich doch nicht ver - za - - - gen. Hilf,
er: if I would be by Sa - tan plagued, let me not fear or quiv - - - er. Come

gen: wann mich der bö - se Geist an-ficht, laß mich doch nicht ver - za - - - gen. Hilf,
er: if I would be by Sa - tan plagued, let me not fear or quiv - - - er. Come

6 4 3 6 6 5 6 # 5 4 #

steuer und wehr, _____ ach Gott, mein Herr, zu Eh-ren dei-nem Na-men. Wer
be my rod, _____ O Lord, my God, de-fend me to your glo-ry. Who

steuer und wehr, _____ ach Gott, mein Herr, zu Eh-ren dei-nem Na-men. Wer
be my rod, _____ O Lord, my God, de-fend me to your glo-ry. Who

steuer und wehr, _____ ach Gott, mein Herr, zu Eh-ren dei-nem Na-men. Wer
be my rod, _____ O Lord, my God, de-fend me to your glo-ry. Who

steuer und wehr, _____ ach Gott, mein Herr, zu Eh-ren dei-nem Na-men. Wer
be my rod, _____ O Lord, my God, de-fend me to your glo-ry. Who

6 6 5 # 4+ 5+ 6 5 6 6 7 6 #

das be-gehrt, dem wird's ge-währt; drauf sprech ich fröh-lich: A-men. seeks your praise re-ceives by grace; my A-men I say glad-ly.

das be-gehrt, dem wird's ge-währt; drauf sprech ich fröh-lich: A-men. seeks your praise re-ceives by grace; my A-men I say glad-ly.

das be-gehrt, dem wird's ge-währt; drauf sprech ich fröh-lich: A-men. seeks your praise re-ceives by grace; my A-men I say glad-ly.

das be-gehrt, dem wird's ge-währt; drauf sprech ich fröh-lich: A-men. seeks your praise re-ceives by grace; my A-men I say glad-ly.

6 5 4 3

DIE BACH KANTATE

Neueinspielung sämtlicher Kirchenkantaten Johann Sebastian Bachs zum 300. Geburtstag am 21. März 1985 in Einzelschallplatten.

Ausführende: Bach-Ensemble Helmuth Rilling
 Gächinger & Frankfurter Kantorei
 Figuralchor der Gedächtniskirche Stuttgart
 Indiana University Chamber Singers
 und namhafte Vokalsolisten.

1. Einzelschallplatten:

Bis zum 300. Geburtstag Johann Sebastian Bach's — am 21. März 1985 — werden alle ca. 200 Kirchenkantaten mit Helmuth Rilling und dem Bach-Ensemble eingespielt sein.

Jeder Einzelplatte liegt eine detaillierte Werkeinführung sowie der Kantatentext bei. Die Serie kann abonniert werden oder einzeln bezogen werden.

2. Schallplatten-Kassetten:

Sämtliche Kirchenkantaten dieser Einspielung werden auch als Schallplatten-Kassetten angeboten. Jede Kassette enthält 4 LP's mit Kantatentext, ausführlicher Werkbeschreibung sowie Taschenpartitur.

3. Aufführungsmaterial:

Parallel zur Plattenedition in LP-Kassetten legt der Hänssler-Verlag auch ein komplettes Aufführungsmaterial zu jeder Kantate vor. Das Aufführungsmaterial besteht jeweils aus der Dirigierpartitur, Taschenpartitur, Klavierauszug, Chorpartitur und Instrumentalstimmen.

Hänssler



